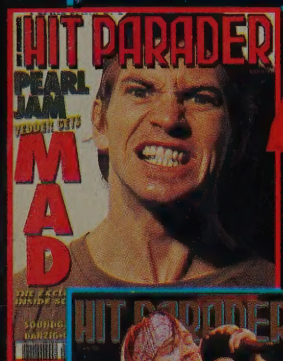


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SEPT 1996



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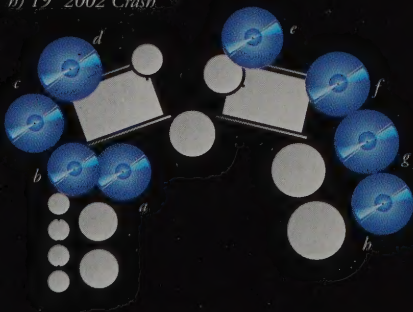
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CONTENTS

SEPT 1996
HIT PARADER NUMBER 384

In this very special issue of **Hit Parader**, we have attempted to provide an overview of the last 20 years of hard rock history—one of the most volatile, entertaining and financially successful periods in the annals of popular music. There was no way for us to give a complete and proper examination of a particular year—let alone two decades—in the limited space we have available, nor was it ever our intention to do so. Instead, we chose to feature a single band that we felt best symbolized the sound, the style and the attitude of that particular year. It's always been the bands and their music that has made hard rock such an incredibly exciting form, and it is those bands that we chose to highlight in this collector's edition: **20 Years Of Hard Rock**. We've been there to chronicle it all, and now it's our turn to share it with you.

20 YEARS OF HARD ROCK

- 22) 1977: KISS
- 24) 1978: VAN HALEN
- 28) 1979: LED ZEPPELIN
- 32) 1980: JUDAS PRIEST
- 34) 1981: OZZY OSBOURNE
- 38) 1982: DEF LEPPARD
- 40) 1983: MOTLEY CRUE
- 42) 1984: IRON MAIDEN
- 44) 1985: AC/DC
- 46) 1986: BON JOVI
- 48) 1987: AEROSMITH
- 52) 1988: POISON
- 54) 1989: SKID ROW
- 56) 1990: METALLICA
- 58) 1991: GUNS N' ROSES
- 60) 1992: NIRVANA
- 62) 1993: SOUNDGARDEN
- 64) 1994: PEARL JAM
- 66) 1995: GREEN DAY
- 68) 1996: NINE INCH NAILS

DEPARTMENTS

6 WE READ YOUR MAIL

10 FRONT PAGES:
THE INSIDE SCOOP

12 ROOTS:
MARILYN MANSON

14 HIT THE DECK: CCG

16 CAUGHT IN THE ACT:
SMASHING PUMPKINS

18 PICK HIT:
THE HUNGER

20 HARD ROCK HAPPENINGS:
THE LATEST GOSSIP

50 CENTERFOLD: KISS

70 SHOOTING STARS:
KENNY WAYNE SHEPHERD,
MANHOLE

72 CELEBRITY RATE-A-VIDEO:
KIX

74 INDIE REVIEWS

76 HIT OR MISS

78 SONG LYRICS

94 TECH TALK:
ZAKK WYLDE

96 INSTRUMENTALLY
SPEAKING

98 VIDEO VIEW:
*THE LATEST IN HOME
ENTERTAINMENT*

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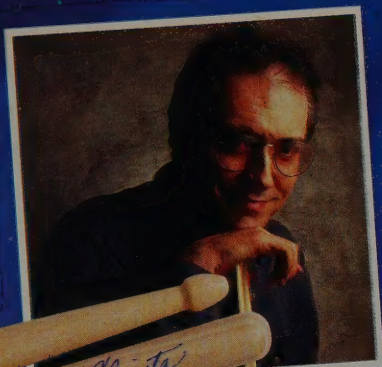
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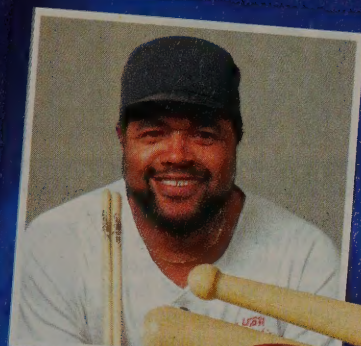
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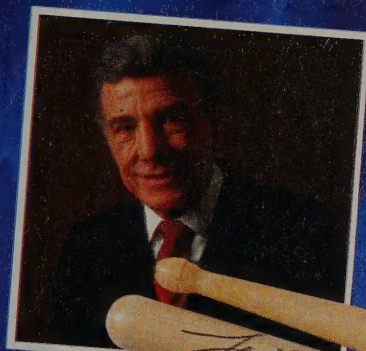


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Trilok Gurtu,
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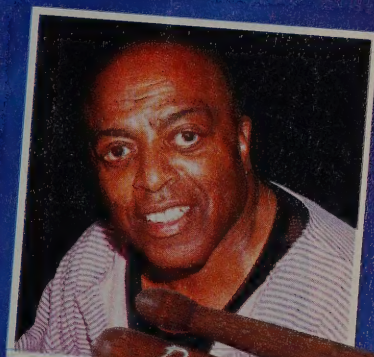
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MISSING METAL

I am wondering what it is going to take to bring metal back into our lives? Lately, I have been very disappointed in your coverage on metal bands. You write about the same worthless groups over and over again. I'm sick of Green Day, and I'm tired of Pearl Jam. I'm not one to cut down bands—I wouldn't sink that low. I have respect for all kinds of music, and to each his own. But I do believe metal bands deserve more coverage. I'm sure other fans feel like me, and want to see metal come back with a vengeance. Come on people, start the revolution, now!

**Metal forever,
Krieis**



I've been reading **Hit Parader** for over a decade. I've never noticed this before, but why are there so many stories on Green Day and Alice In Chains? I like these bands a lot, but I don't want to

Bush: fans love 'em!

read about them all the time. There are other acts like Overkill, Six Feet Under, Cathedral and Life of Agony to write about. Being **Hit Parader**, I believe it is your duty to keep metal alive. So do what's right!

**Loves metal
Robert,**

OVERRATED PEARL JAM

I have to know something. What's with Pearl Jam? They're a great band and all, but enough already. Don't you think it's time to focus on some other bands like Nine Inch Nails, Bush and Smashing Pumpkins? I'm not trying to make a fuss or offend Pearl Jam fans, but I've seen them on some many of your covers, and I think it's time for a change. **Hit Parader** is the biggest and the best, so do us all a favor—use someone else for your next cover.

**Ryan White,
Raleigh, N.C.**

I have been reading **Hit Parader** for a long time now. I saw your recent issue with Sponge, the Offspring and Bush. Though I really love the coverage you give to these great bands, I am a little disappointed in you. It's obvious you don't give enough coverage to people like Hole, Garbage, L7, Sonic Youth and Alanis Morissette. There's more women in bands getting recognized than ever before. So, get with it guys. **Hit Parader** is the best and we expect nothing less.

**A serious rock fan,
Michelle Hill**

I'm writing in response to a woman who made a comment saying Hole "sucked" and in the same letter she was defending Scott Weiland... oh puh-

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Nirvana: Still going strong.

lease! Let's get a few things clear here:
1) If Hole were actually bad musically, they would have faded out a long time ago.

2). Why haven't they broken up yet, and why hasn't Courtney gone solo?

3). Hole has never tried to be Nirvana wanna-be's. They have their own unique sound.

I'm sure that anyone who has ever attended a Hole concert, whether they like them or not, can't deny their passion and energy coming from the stage. So to all of you that think Hole sucks, get your facts straight. Thanks.

Ryan MacLean,
Ajax, Ontario, Canada

I am responding to the reader who says Kurt Cobain is a suicidal loser. I think Cobain was one of the best rockers the music scene has ever seen. Nirvana is the best our generation will ever have. Where I attend school, fights actually break out among the kids if they don't say Nirvana is great. Learn about what real rock music is all about and listen to Nirvana. I hope **Hit Parader** does another tribute to Kurt Cobain soon.

Cobain fan,
Steve P.

OUTRAGED BY BOYCOTT

I am a huge fan of Pearl Jam, and think many people don't have a clue to what Eddie Vedder has been through in his life. It makes me sick to read about Pearl Jam's lawsuit against Ticketmaster and their battles with MTV. What some fans don't seem to understand is that Eddie fights these battles for us, because he cares about his fans. You say you would do anything to have one-fifth of what he has. But without his music, Eddie Vedder has nothing. For all you people that refuse to say anything positive about Pearl Jam regardless of what they do; I spit on you!

Jay McCully

GREEN DAY OUT?

Don't be alarmed **Hit Parader**. This is a nice little letter regarding one of your recent issues. A girl named Amber wrote in about Green Day. Can you believe her? Who does she think she's criticizing? Why do you think Billie Joe is an idiot? If you ever read any of his interviews you would know he is intelligent, unlike you, he knows more than two chords. How many can you play? And do you sing too? I just happen to like everything **Hit Parader** has printed so far on Green Day, and so do thousands of other readers. Do you have a problem with that? What can you say about your long overdue, passed by fame—out of style band, Stone Temple Pilots! They were good in their day

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The Offspring: pop punks?

around '94 or '95, but face it Amber, it's 1996 now, and bands like Green Day, Rancid and the Offspring are in command! So **Hit Parader**, the most awesome rock magazine that you are, please put more Silverchair, Bush, Foo Fighters and Green Day (just to piss Amber S. off!).

Sincerely,
Robby B.

MORE MARILYN MANSON!

I have been reading **Hit Parader** for a long time, and I am really happy to see your coverage on the greatest new rock band of our time—Marilyn Manson. Their remake of *Sweet Dreams (Are Made Of This)* is a new spin on the dark and eerie. In this case, weird is good, and I want to hear more of it. When you hear Mr. Manson's borderline psychotic vocals it goes straight to the heart. I hope more bands come up in the future like Marilyn Manson. More power to Marilyn, Twiggy, Madonna, Daisy and Ginger! You guys are outrageous and the best!

Paul Stately,
Freehold, NJ

NIN—ONLY A FEW GOOD SONGS

I have been reading **Hit Parader** for a long time and enjoy almost every story. But I have something to say about Nine Inch Nails. I think they have a few good songs on their albums. But if you listen closely, it is not enough to catch the ear of an educated music fan. Just because Reznor gets lucky on a couple songs like *Head Like A Hole* and *Happiness In Slavery* doesn't mean he's an idol, let alone a genius. What is there to look up to, here? The majority of NIN songs are worthless garbage, and Reznor shouldn't be revered by people. So **Hit Parader**, ease up on NIN and get more in tune with bands like Smashing Pumpkins and the Offspring. At least these guys have something substantial to say.

A consciousness rock fan,
Brian

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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

TWENTY YEARS AND COUNTING. YEAH, we'd be the first to admit it's hard to figure just where the time flies, but remember it does. Go back to 1977, and Zeppelin come immediately to mind followed by AC/DC, Priest and of course Kiss. Jimmy Page, Robert Plant, John Boham and Paul Jones dominated the charts with **The Song Remains The Same** and **Presence**.

Pink Floyd blew the minds of the potheads from the '60s with **Wish You Were Here**. A Beatle or two would turn up now and then although in fairness, McCartney had his fans. No one knew what was to come, Jimmy Carter was President and Quaaludes hadn't even been invented. In '77, Ozzy would still have three more with Black Sabbath. Alice Cooper was still out there pushing **Welcome To My Nightmare**. It was only the following year that our pals, Eddie and Alex Van Halen plus Michael Anthony, and David Lee Roth signed their first deal as that Madman from Michigan, Ted Nugent, came down with a case of *Cat Scratch Fever*.

So what does all this gotta do with 1996? Simply that the music remains true, as the aforementioned survivors amply demonstrate. These bands paved the way and all of us must never forget it. Rock, our one endless sculpture with equally endless seams. We remember, but now back to reality...

SECRET STUFF: What West Coast guitarist almost lost his top hat when he convinced a famous New York bar to extend their 4 A.M. closing hour to five? Guess you could say this jolly old fellow was feeling no pain as his pals had to literally carry him by the arm and leg to the limo. The jungle's mean out there...

ROCK WIRE REPORT: Nobody asked us, but even though we're rooting for them, Guns N' Roses come all the way back, might Axl Rose and friends experience the same cold shoulder the Crue and others received after laying too long? Just asking...Hip Hooray for Kiss. First, Gene, Paul, Ace and Peter were cool enough to reunite for their fans' pleasure, but then the guys promise us even more "Kiss-Tory." Hmmm. One thing is for sure, the fans come first. And here's a coincidence, did you know Gene Simmons went nuts when he first heard Van Halen and did everything under the sun to help them get their start? Personally, all we wanna do is

rock and roll all night and party every day. Phew!

QUICKIES: Why was Rage Against The Machine denied a second song recently on **Saturday Night Live**? Our Rockefeller Center snoop insists the suits at NBC didn't take kindly when the band tried to hang upside down flags from their Marshalls... News Headline: Flea and the Chili Peppers conquer Hungary. Wonder if they played with only their socks on?... Even Billie Joe Armstrong proved he was only flesh and bone

when Green Day pulled the plug on the final 21 gigs of the European tour. Remember though, GD has virtually been on the road two-and-a-half years without a stop...

Watch for Courtney Love and heartthrob Tom Cruise to turn up in the same movie... Robert DeLeo of Stone Temple Pilots sums it all up best when he simply says "We always try to make records that are really diverse and really fulfilling emotionally." Doesn't **Lady Picture Show** have that timeless quality 'bout it?... Funniest thing we heard this week: "Nobody ever offered me LSD," Jim Carrey mugged. "Never in high school either. Maybe they figured I just didn't need it!"

OVER 'N' OUT: We would have liked to have been that proverbial fly on the wall when Sharon Stone asked for an introduction to Bush. Gavin Rossdale and his Bush-meisters were floored when they overheard Ms. Stone whisper, "Are they single?...". A big divorce will get very nasty, very soon.

Axl Rose: Remember him?

Just how huge is Oasis? Wags in London wire that yapper Liam Gallagher just plunked down a cool quarter of a mil to buy a lovely house for his lovely mum in Manchester, England... "It was our best gig in three years," Alice In Chains' Layne Staley teased. It was also their *first* in three years as the Seattle quartet floored 'em at a recent **MTV Unplugged** taping... Money talks and you-know-what walks. Ireland's U2 is guaranteed \$50 mil for a 100-plus show world tour to start summer of '97. That says it all!

SEE YOU NEXT MONTH. Until then remember: I will find a way or make a way!

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ROOTS

BY BOB SAMSON

Each issue, *Hit Parader* travels back in time with a rock and roll star to learn about his formative years. This month's time traveler is none other than the terminally unusual Marilyn Manson.

Just one look at Marilyn Manson is enough to convince you that this guy must have had a few very troubling moments during his childhood. While some cynics may state that Mr. Manson's outrageous appearance and attitude are little more than the '90s answer to such earlier rock icons as Alice Cooper and Twisted Sister, the fact is that the public personas of Alice and T.S.'s Dee Snider were 99% act and 1% reality—a sharp contrast to the “what you see is what you get” reality of Marilyn. No, there's little doubt that this is one deeply disturbed soul, a guy who professes his “understanding” of mass murders and his “fondness” for those surviving on society's outer edge. And sure enough, as one might expect, there were a series of nasty childhood memories that have served to inspire the current lunacy that is Marilyn Manson.

“My family is kind of the traditional middle class unit,” he said. “My mom is a nurse and my father operates a furniture store. They have always been behind what I've done—though I really don't think they understand me or what I'm doing. They were never the problem when I was growing up. I had a grandfather who was a sexual deviant, and I was exposed to a lot of unusual things in his house when I was about 12 or 13.

He was an incredibly creepy, scary character—like something you'd see in a horror movie. He had throat cancer, so he had to bark out these noises in order to communicate—it was very weird.”

Growing up in Florida, as part of a strict Catholic family, young Marilyn found himself the near-constant subject of abuse from a wide variety of sources. As a small, skinny kid with off-beat tastes, he was the perpetual target of neighborhood bullies who beat the crap out of him on a daily basis. It was a life filled with fear and anxiety that Manson remembers, though he also is quick to admit that his parents always tried to do their best for him—including providing him with a substantial allowance and sending him to an expensive private Catholic school. The latter, unfortunately, proved to be yet another reason for the

neighborhood kids to turn against him.

“All the other kids in the neighborhood went to the area public school,” he said. It wasn't a bad school, but my parents wanted me to get a good, Catholic education. But because everyone else thought I was going to a school for rich kids, they took great pleasure in beating me up at the bus stop every day. It became a ritual; to go school and be handed all the standard Christian school crap, then go home and get beaten up. I don't think my parents realized that the crap that school filled my head with began to turn me in completely the other direction. When you have traditional Christian values shoved down your throat every day, year-after-year, you either learn to accept them, or you rebel. I think you can guess which direction I went in.”

As a way of rebelling against his strict schooling, and as a retreat from his strange home life, Marilyn began to focus more and more attention on music—heavy metal bands like Black Sabbath and Kiss, to be exact. Those groups were his salvation and his motivation. He would study photos of early Kiss—dressed in their infamous makeup and black leather stage gear—and picture himself in the role of Paul Stanley. He would spin a Sabbath album and sing along to the howl of Ozzy Osbourne. It was then that Marilyn began to realize that making music was going to be both his creative outlet and his means of venting his anger, frustration and hostility.

“If I hadn't discovered music when I did, I wonder where I would be today,” he said. “I could see myself in a much darker situation. I read about mass murderers like Jeffrey Dahmer and Richard Ramirez and I can relate to them. I understand where they were coming from and what they're going through. The difference is that I found an outlet through which I could express myself to some extent. They never found that. Maybe everything we do—each and every one of us—is a cry for attention and help. The only difference is the form that cry takes.”



Marilyn Manson: “My family is kind of the traditional middle class unit.”

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HIT THE DECK

BY MICHAEL SEARLE
EDITOR, INQUEST MAGAZINE

This month, class, it's time for an etymology lesson.

CCG. Collectible card game. What the blazes does it mean?

Well, I asked the very same question and sat down to try and figure it out.

The first part: collectible. Hmm, this is tough. Collectible means it has value outside the game itself—a collector's item—you know, that supply and demand concept we've all heard about. Whether it's how powerful the card is, how beautiful the art is, how much trading is going on for that particular card, or how scarce the darn thing is, all those factors make cards collectible.

The whole phenomenon borders on unexplainable—people pay upwards to \$300 for some cards—but it comes down to this: if it's desirable, people will pay for it. Think of it like baseball cards, except with collectible cards you actual have something to do with them other than stick them in protective plastic and drool.

The second part: card. Easy. By it's very definition, you only play these games with cards. You might throw in some dice or tokens to spice things up, but if you don't have cards, you don't have a CCG.

The third part: game. Sure, there's lots of strategy and tactical thinking, diplomacy and social interaction, winning and losing, but the bottom line is to enjoy yourself. After all, what is a game, if it isn't to have fun?

All that said, I hope I've clued you in a little on what "collectible card games" mean. Maybe you're even excited about what's heading our way for June and beyond...

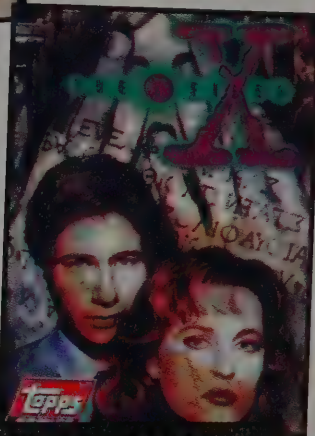
- The most anticipated sets of early summer have to be *Magic's* **Alliances**, the sequel to last year's smash hit expansion *Ice Age*, and **Middle-earth: The Dragons**, the first expansion to the critically acclaimed game that adapts Tolkien's "Lord of the Rings." Ironically, *Ice Age* should be out of print coinciding with the release of *Alliances*, a

stand-alone which continues the *Ice Age* storyline as the world thaws and new enemies emerge. For *Middle-earth*, *The Dragons* brings more flying reptiles, more lore cards to augment the sages' spell-casting and expanded movement rules for sea voyaging.



Ice Age: Going out of print?

- Hold your breath no longer—**X-Files** is finally on the way. NXT Games is working closely with show creator Chris Carter and using shots from the first two seasons to capture the flavor of the series. How do you play, you ask? Each player puts together a team of FBI agents sent to investigate sites which give you clues to unmasking your opponent's conspiracy and uncovering the secrets that'll win you the game.



X-Files: Out in July.

- **Arcadia: The Wyld Hunt**, based on White Wolf's hit RPG *Changeling: The Dreaming*, looks to be something new and innovative. The game takes on a very roleplaying, "storyteller" feel as player characters journey through the faerie world of *Arcadia* completing tasks, gaining items and experience points which can be spent on improving skills or buying new ones, all the while attempting to hinder their opponents any way they can. Enter another glimpse of the "World of Darkness".

- For those collectors out there, Wizards of the Coast has created a special **Reserved**

Card List. No longer will you have to worry whether a card will be reprinted in the basic set or another *Chronicles* release. The list includes all cards from the Alpha and Beta sets that aren't in Fourth Edition or *Ice Age*, all *Arabian Nights* and *Antiquities* uncommons and rares that haven't yet been reprinted, and all *Legends* and *Dark* rares that haven't yet been reprinted. In addition, no more than 25 percent of rares from *Fallen Empires* or any subsequent set will ever be reprinted. So start saving for those Moxes.

- Any fans out there of the quirky British sci-fi show "**Dr. Who**"? You know, Daleks, Cybermen, the Tardis, and the worst special effects this side of *Godzilla* flick. Rest assured our favorite Time Lord, the subject of a Fox TV movie in May, will also star in his own CCG due this summer from MMG.

Author's Bio: InQuest editor Mike Searle wonders, after working out the definition of "collectible card games," how you'd ever justly explain the concept of music in words?

Gaming Glossary

Since I'm sure I'm gonna lose you sometimes in a blitz of gaming terminology, I'll try to pull out anything that needs explaining right here for ya, easy access. Like:

- **Arabian Nights, Antiquities, Legends, The Dark, Fallen Empires, Chronicles:** *Magic* expansion sets starting from the beginning up through the most recent reprint set.

- **Collectible card game (CCG):** A brand-new form of gaming utilizing collectible cards which has breathed new life into the field.

- **Godzilla:** A giant green reptile that breathes radioactive fire and stars in many a Japanese science fiction movie. Actually, it's some guy in a big rubber suit.

- **Ice Age:** Nope, not the era that killed off the woolly mammoths. It's *Magic's* sixth expansion set.

- **InQuest:** The best darn collectible card game magazine on the planet. Trust me, I'm objective.

- **Magic: The Gathering (Magic):** The premiere CCG; it's sold over a billion cards to date.

- **Moxes:** One of the most coveted *Magic* cards on the planet, it provides fastest form of mana (spell points) in the game.

- **Roleplaying game (RPG):** The dominant form of gaming over the last 20 years. Frequently you take on the role of your favorite heroes through the aid of dice.

- **Wizards of the Coast (WotC):** Makers of *Magic: The Gathering* and one of the big companies in the gaming world.

- **"World of Darkness":** White Wolf's storyteller setting which incorporates all the supernatural RPG elements of Vampire, Werewolf, Mage, Wraith and Changeling.

"SABIAN AA... you get power, you get cut... you get heard." - Chad Smith



"There's only one way to play with the Chili Peppers: LOUD! We're crazy with the volume, cranking out the grooves.

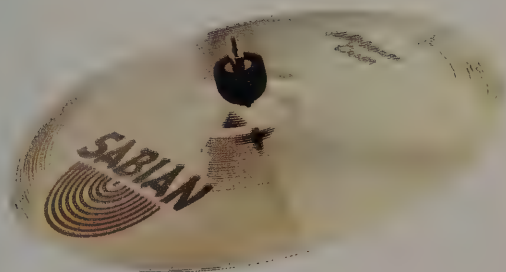
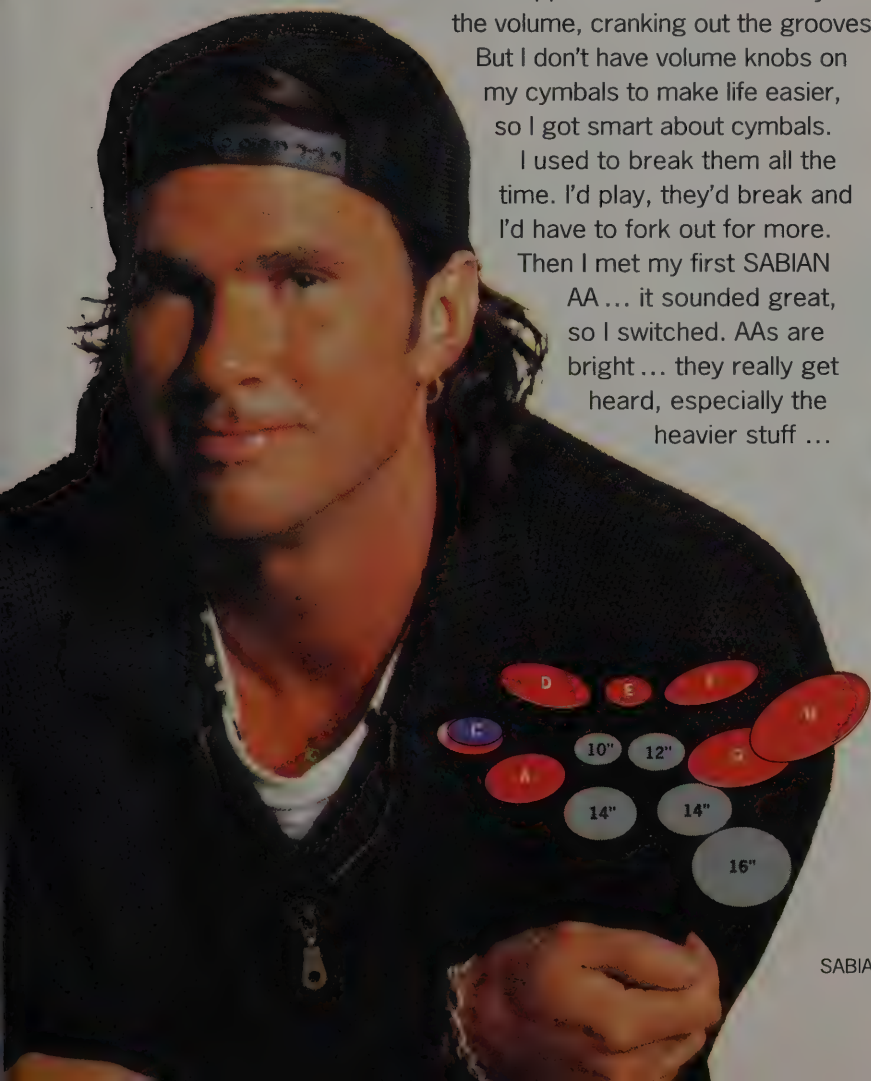
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CAUGHT IN THE ACT

BY JAMES HARDING

"If you've got the dough, you can go," the ticket scalper blurted out in his best Johnny Cochran rhyme-in-time voice. "Good tickets? I got 'em. Great tickets. Got 'em? But they're gonna cost ya."

Cost, indeed. It was still almost two hours before the Smashing Pumpkins were due to take the stage, yet a crowd of over two thousand slightly overzealous fans had already gathered, some looking for drugs, some looking for love and some looking for tickets; believe us, the drugs and love cost a lot less than the tickets! Many fans were gladly forking over upwards of \$100 for each of the \$25 "face value" ducats. These were the fans that had to be there—had to experience the Pumpkins live, had to share in the atmosphere surrounding what is currently the hottest band in the land.

"I traveled over 50 miles just to get here," an attractive young girl dressed in jeans and a Nirvana T-shirt explained. "I didn't have a ticket, but I knew I would do whatever was necessary to get in. This was one of those shows that I had to see—just to be there and be part of it."

Such is the adulation generated by Billy Corgan and his troops as they circle the globe in support of their latest release, **Mellon Collie And The Infinite Sadness**. It seems wherever this Chicago-based quartet travel, they're met by sold-out mobs who view this quixotic unit with a degree of reverence usually reserved only for figures discussed in holy scriptures. At a time when many major acts have been forced to drastically scale back their tour plans, the Pumpkins have boldly forged ahead, deciding to play only moderate size halls and reaping the benefits of the fan frenzy caused by the marked lack of available tickets. While some have criticized the band for playing 1,500 seat halls—even in major markets like New York—others feel it's just Corgan just proving he knows how to create "heat" just

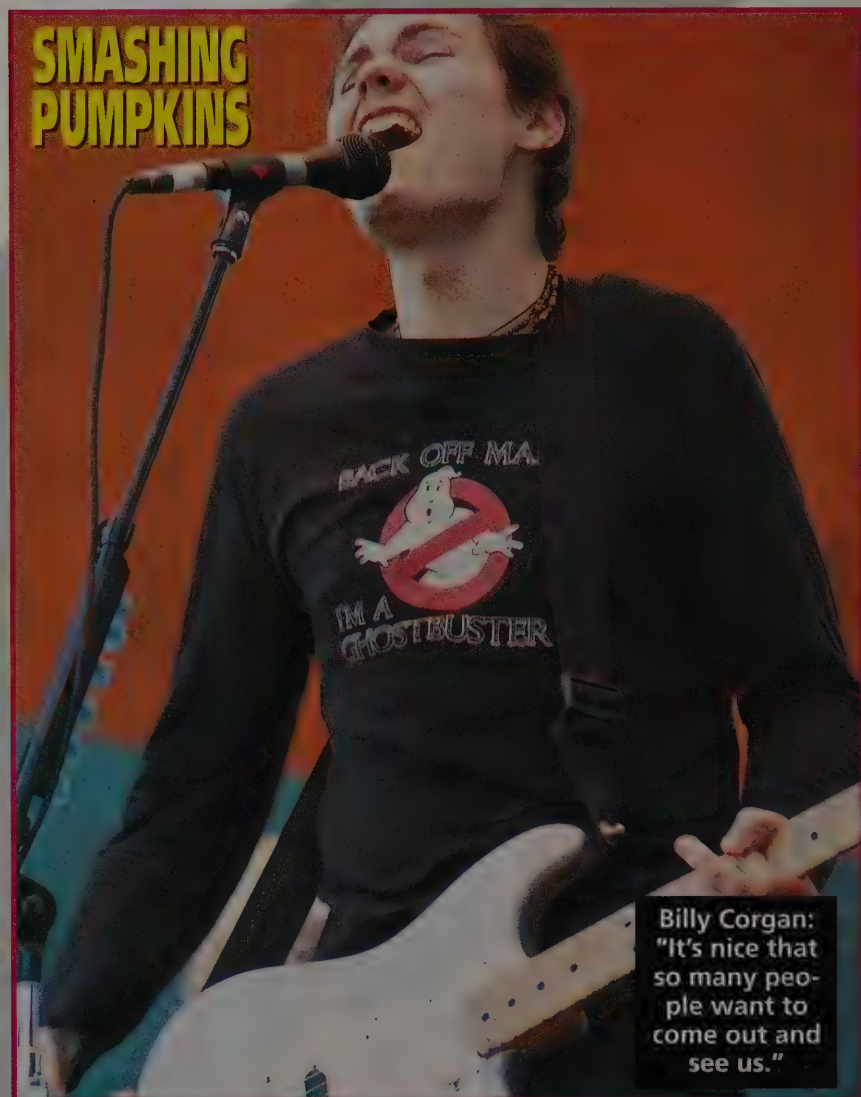
about better than anyone else in the rock world.

"It's nice that so many people want to come out and see us," Corgan said. "I have been pleasantly surprised by it all. If I knew for sure that the album was going to do as well as it has, maybe we would have tried to play bigger places. But I didn't want to go out there and find we were playing in halls where the ticket demand wasn't there. If people aren't able to get in to the show, I'm sorry."

For those lucky (or wealthy) enough to get inside the packed hall, the show that

brought the house down, but it was often the band's more sedate material that proved most effective in the hall's relatively intimate surroundings. While it was always the tall, gangly Corgan who maintained a virtual stranglehold on the spotlight, it was often attractive bassist D'Arcy that drew the greatest cheers from the crowd—especially the males in attendance.

"Everyone in the band has their fans," Corgan said. "That's nice. I don't want to be the star. This is a band and we've worked together for a long time to convince everyone of that. We finally have



Billy Corgan:
"It's nice that
so many people
want to come out and
see us."

PHOTO: ROSS HALFIN/PHOTOFEATURES

the Pumpkins put on proved to be a non-stop, two hour marathon of rock and roll energy. Drawing material primarily from their most recent two-disc set, and its predecessor, **Siamese Dreams**, the group performed a tense, often emotionally moving show that managed to hide Corgan's reed-thin voice behind the surprisingly heavy wall of guitar thunder supplied by James Iha. Such recent hits as *Bullet With Butterfly Wings*

an album out that captures the kind of energy we have live, and now we have a tour that showcases all our material in its best light. We really rock when we're on stage, and now everyone gets the chance to hear that. It's not like we're out to prove anything to anyone, but we do want to silence anyone who thinks that we're not a real rock and roll band. Trust me when I tell you that we're all just enjoying this very much."

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PLAN YOUR ESCAPE THIS AUGUST

PICK HIT

BY ARN SPANGLER

The Hunger are one of those bands that just makes you stop and scratch your head in wonder. It's not a wonder about how they landed a record deal, as seems to be the case with too many new rock acts these days. And it's not necessarily a wonder about the sheer brilliance of their material—though the stuff contained on their latest disc, **Devil Thumbs A Ride**, is pretty damn

Wilson said. "We kept our recording time as brief as possible in order to maintain a certain flow to all the material. We had planned on allowing ourselves a couple of months to record it, but our concern was that if we took that much time the songs would really begin to lose their focus. There's so much going on in our songs as it is, additional time might have been more of a detriment than a positive thing for us."

Formed in Houston, Texas back in 1990, it's taken the Hunger six years, and two indie album releases, to reach their present status within the rock world. Working first as a trio formed by the Wilson brothers and Albritton, the Hunger's debut single, 1991's *Never Again*, became something of a cult hit in the Southwest. The song came to the attention of producer/guitarist Bogle who volunteered to not only produce the group's debut disc, **Leave Me Alone**, but join the band as well. With the addition of Texas native Schludberg, the band's lineup was

the material for their second album, **Grip**. This time around, the record began to draw significant attention towards the Hunger, and the band was soon able to headline their own club tour of Texas. While the area's rowdy rednecks initially wanted to get up and boogie, the Hunger's rich blend of keyboard textures and razor-edged guitars soon began to win the crowds over, and before they knew it, the band's reputation started to reach both coasts. While some lukewarm interest was shown by major labels who wanted to rerelease **Grip**, the Hunger choose to stick to their own guns.

"We liked the idea of being independent," Thomas Wilson said. "We felt we'd go to a bigger label when the time was right, but it just wasn't right with our second album. We weren't even sure if it was going to be right with **Devil Thumbs A Ride**, but we're certainly glad we did it."

As it happened, the band has every intention of releasing their latest disc on their own



The Hunger: "Our main goal was to create as cutting edge an album as possible."

good. The wonder you sense when you listen to the music created by brothers Jeff (vocals) and Thomas (keyboards) Wilson, Brian Albritton (bass), Stephen Bogle (guitar) and Max Schludberg (drums), is wondering *exactly* what it is that these inventive rockers are trying to do. With a sound that's a heady blend of industrial, metal, punk and pop, the Hunger occasionally seem to be intent on being a catch-all for every musical style in creation. But then you listen to such tunes as *Undone* and *Vanishing Cream* and you begin to realize that there's actually a well-planned attack lurking behind the group's multi-faceted, and often perplexing musical facade.

"Our main goal with **Devil Thumbs A Ride** was to create as cutting-edge and cohesive an album as possible," Thomas

complete—but many more hurdles still stood in the band's way.

"We signed with this really small label to record our first album," Jeff Wilson said. "They agreed to run off 15,000 copies, which they did, but then they promptly went out of business. I guess almost every young band has a story like that. But it really opened our eyes. It made us realize that in order to make things happen, we weren't gonna be able to depend on anyone but ourselves. In a way, it was probably the best thing that ever happened to us."

By 1993, the band had formed their own record label, Gut Records, and put together

once again. But once **Devil Thumbs A Ride** was completed (at the band's own expense—and in their own recording studio) a newly-formed label, Universal Records, did step forward with the kind of master plan that these boys had been looking for. With complete autonomy to keep making the quirky, unpredictable, hard-edged rock that had fast become their calling card, and some serious money behind them to let them get their musical message to the people, the Hunger sensed that their moment of delivery was at hand.

"We see this as a great opportunity," Jeff Wilson said. "But we know too many other bands who feel they've got it made once they sign a record deal. We know that's not the case. It's not the end of the road for us—it's just the beginning."

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HARD ROCK HAPPENINGS

SAD STUFF: STP's Rob DeLeo admits that he was "heartbroken" for both himself and vocalist Scott Weiland when the vocalist was readmitted to a drug care clinic in April. The move forced STP to cancel their "dream" show with Kiss, and threw the band into a state of total chaos. Hopefully things will work out for the Pilots before they crash and burn.

INSIDE SCOOP: It appears as if a bit of a rift has suddenly developed between Bush and the forces at their record label. Apparently the label wants the Bush boys to instantly return to the recording studio to put the finishing touches on their all-important follow-up to **Sixteen Stone**. For their part, Rossdale and co. are having such a fine old time on the road that they've been a bit resistant about leaving the tour trail for the "stuffy confines" of Abbey Road Studios in London, where the group has already completed most of the work for their still-untitled second effort.

DIDN'T THINK IT WOULD HAPPEN: Apparently the long-simmering feud between Guns N' Roses members Axl Rose and Slash has cooled

to the point where both rockers are rumored to be "happy" about working together again. We'll have to see it to believe it, but our West Coast wags tell us that both rockers have come to their senses (at least a bit) and realized that if they don't get to work soon, nobody will give



Slash: At peace with Axl?

a tinker's damn about the next Guns N' Roses—no matter how good it might be.

SECRET STUFF: We keep hearing about a certain well known British lad who can't keep his nose away from the candy. Apparently this top-of-the-pops star is so infatuated with his own recent success that he needs to celebrate constantly.

FULFILLING A DREAM: Recently we caught up with Sepultura's Max Cavalera who excitedly told us what it was like to have his band touring with the inimitable Ozzy Osbourne. "I grew up idolizing Ozzy and listening to the very first Sabbath albums," he said. "Where I lived in Brazil, those albums were almost impossible to find, and I treasured them more than anything else I owned. Now to be able to hang out with Ozzy is one of my greatest thrills."

QUIZ TIME: Name Green Day's two pre-Dookie albums. (Answer at bottom of page)

WILL THEY...OR WON'T THEY: Everyone wants to know if Kiss plans on keeping their original lineup together at the completion of their current world tour. Well, even the band members don't know for sure. Gene Simmons and Paul Stanley have already completed the next Kiss studio album—with Bruce Kulick and Eric Singer in the band—but have expressed interest in continuing to work with original Kisters Ace Frehley and Peter Criss as well. Sounds like a split personality for the Kiss guys in the months ahead!

JUST THINKING: Who handles Marilyn Manson's wardrobe?

STORY TIME: What's the story behind the title of Soundgarden's new album **Down On The Upside**? Apparently less than one might believe. According to gui-

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tarist Kim Thayil, "We just liked the way it sounded. Usually our titles come from lyrics or thoughts that run through our heads."

MEN OF METAL: Metallica have certainly been busy boys in recent months. Not only did they see their first album in four years, **Load**, debut at Number One in June, but their Lollapalooza tickets have been selling faster than the proverbial hotcakes. But now it seems Lars, James, Jason and Kirk are about to up the ante a bit. The boys have planned their own headlining North American tour which seems destined to keep them on the road well into 1997. Get your tickets NOW!!

BREAKIN' THE CHAINS: When Alice In Chains appeared in New York in mid-April to tape their **MTV Unplugged** segment, rumors were hot and heavy that the band was finally planning on hitting the road. But since then...nothing. It's beginning to look more and more as if there will be no AIC tour this time around.

DOWN UNDER BLUNDER?: We keep hearing reports that the boys in Silverchair have been "acting up" back in their Australian homeland. What exactly does "acting up" imply? Apparently nothing too juicy. It seems that the lads have basically told their parents that they've had it with school and that they want to focus on their musical career full-time. Considering that Ben, Chris and Daniel are now 17— and millionaires to boot— it's hard to imagine their mums makin' too much of a stink over their decision.

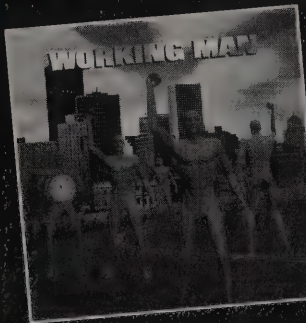
PASS THE JELLY: It finally seems safe to report that Pearl Jam are hard at work on their new album. After countless false starts, quick endings and misguided efforts, it appears as if the Seattle Sensations are determined to get a new disc out to their fans by the end of '96. There are supposedly already hours of new PJ tunes in various demo stages, so now it will be up to Eddie and the boys to wade through those tapes and decide which of the band's new songs make the final cut.

JUST WONDERING: When Trent Reznor is working all alone in the recording studio, who does he ask for advice?

MOUTHS OF THE SOUTH: The members of Pantera are already getting a little tired of answering questions concerning the title of their latest album, **The Great Southern Trendkillers**. According to vocalist Philip Anselmo, what you see is what you get. "We are the band that's always gone against the grain— against the trends," he said. "Whatever may be happening at any given time, we tend to be the band that's *not* following what everyone else is doing. We are the great southern trend killers."

QUIZ ANSWER: Kerplunk and 39 Smooth

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"We knew the odds were against us from Day One."

From the moment they exploded on the scene in the mid-'70s, Kiss was unlike anything else that the rock world had ever seen. With their kabuki-styled facial makeup, outrageous stage shows and instantly infectious pop/metal anthems, Kiss seemed to have *all* the bases covered. You could love 'em, you could hate 'em— you simply couldn't ignore 'em. Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss were a walkin', talkin', travelin' rock and roll circus where the unbelievable was routine and the extraordinary was expected. From their fire-breathing, blood-spurting stage insanity to their larger-than-life off-stage personas, Kiss were flesh and blood comic book heroes, and they revelled in every magazine cover and television interview that came their way.

"We've never liked leaving much to chance," Stanley said. "Even in the early days, when we weren't sure exactly what

was going to happen next, we wanted to try and make sure that we had a good shot at making it. We knew the odds were against us from Day One, but once we got our foot in the door, we wanted to make sure that we could burst that door down."

And burst it down they did! After a relatively slow commercial start, during which time such albums as **Hotter Than Hell** and **Dressed To Kill** won over the "first platoon" of what would eventually become the Kiss Army, the band began to hit their stride. The 1975 release of **Kiss Alive** signalled the breakthrough success for this New York-based outfit, and for the next four years— with the appearance of such million-selling discs as **Destroyer**, **Rock & Roll Over** and **Love Gun**— Kiss controlled the rock marketplace like few bands had done before. They may have lacked the musical aplomb of a Led Zeppelin or the theatrical panache of a David Bowie, but Kiss were *America's* superheroes. Their



KISS

approach wasn't about style or class— it was about laying down the most blatant, overpowering and mesmerizing blitzkrieg of pure rock and roll hype the world had ever seen. Long before radio shock jock Howard Stern proclaimed himself "the king of all media," Kiss had that title all but wrapped up.

"We wanted to be outrageous— that was kind of the point of it all," Simmons explained. "We didn't really care if the critics didn't like what we were doing. If they did

Ace Frehley: "It's a dream-come-true to be back with the guys."

we would have been concerned. This was something that we knew millions of kids around the world would relate to— and they did. Kiss was never designed for in-depth reviews or lyrical analysis. We've always been proud of our music and our songs, but the basic idea of the band from the very beginning was that it was supposed to be fun."

How ironic that nearly 25 years after they first exploded on the rock world, and almost 15 years since the band's

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original lineup last played together on stage, that 1996 finds the rock scene again wrapped up in Kiss-mania. Long after their fans had given up hope that the legendary original Kiss lineup of Stanley, Simmons, Frehley and Criss would ever again appear together, the start of the group's "reunion" tour has created a degree of fan excitement the likes of

Paul Stanley: "With Kiss, anything is possible."

which have perhaps *never* been seen in rock's long and glorious history. The breakup of the original group in the early '80s—with Frehley and Criss falling by the way-side, the victims of various personal problems, and Simmons and Stanley continuing on with Kiss—was viewed by many members of the Kiss Army as a tragedy of major proportions... one from which many *never* fully recovered. Now, after years of denial and hostility, Kiss' reunion tour may just end up being the top-grossing road outing of 1996!

SS

BY PAT WEEKS

Some cynics may state that the ever-savvy Simmons and Stanley have agreed to this reformation merely for one more major pay-day—as well as a much-needed ego boost. Others state that a reformed, rejuvenated Kiss is exactly what the rock world needs right now. In these angst-riddled, deeply troubled times, the pure, high-voltage, anything-goes energy of Kiss on stage may strike many as a much needed breath of fresh air—even if that "air" is, in fact, nearly two decades old.

"As soon as we agreed to do the tour, our first thought was what we could do to live up to the Kiss legacy," Stanley said. "Since we've saved virtually everything we've ever used on stage, it only made sense that we'd go in and bring out one of the classic stage sets. That's what we did; we took the great, old stage set that we used during the **Alive II** tour, and brought it up to date. All the old ramps and lights still worked, and then we added all the new touches that have come along during the last 20 years. It'll be incredible."

With a well-deserved reputation for always being one step ahead of the competition, Kiss may find it difficult to maintain that lofty status on their present road outing. With more technologically advanced bands like Nine Inch Nails abounding, and more outrageous groups like Marilyn Manson in their prime, Kiss may run the risk of coming across as little more than dated relics from some bygone rock era. But with their track record of success (even during their post "makeup" era, when such albums as **Lick It Up**,

Animalize and **Revenge** added even more luster to the group's platinum legacy) few would bet against Kiss emerging as the comeback band of the year. Yes, there are new challenges facing "Star Child" Paul, "Demon" Gene, "Space Ace", and Peter "The Cat", but never has a band enjoyed a good challenge more than Kiss.

"We've always had a great time having people tell us what we can't do, then going out and doing it," Stanley said. "From the very beginning everyone told us we'd never make it. Maybe that's still part of our motivation. Maybe after all these years, we're still trying to prove ourselves to some people. But I know in my heart that the real motivation for this tour is our desire to give our fans what they've wanted for so long. Every time we've met up with fans during the last 15 years, someone has always asked 'Where's Ace; where's Peter?' For a long time we didn't want to deal with that; we had Kiss moving ahead with other, very talented musicians, and we didn't necessarily want to look back. But those questions of where Ace and Peter were kept coming. Well, now they know where they are—up on stage right along-side myself and Gene."



1977

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VAN HALEN

BY RICK NEWSOME

tour out of it eventually. I guess we weren't that interested in the money or the fame, all we wanted to do was make sure the party we were having would keep on going."

Party, indeed! Over the ensuing years Van Halen was to establish itself as the ultimate rock and roll party band. Here was a group that destroyed dressing rooms because they found brown M&M's backstage, and cut a swath through groupieville unmatched by any other band this side of Led Zeppelin. With original vocalist David Lee Roth leading the way, guitarist Edward, his drum-bashing brother Alex and ever-ready bassist Michael Anthony quickly changed the very fabric of contemporary rock and roll. Blending their unmatched instrumental dexterity with Roth's Borscht Belt sense of humor and blond good looks, Van Halen helped revitalize the American hard rock form. Through their groundbreaking efforts, they proved once and for all that a band didn't have to depend on simplistic three-chord riffs (though many of VH's best songs did) or banal lyrics (though many of VH's best songs did) or studio gimmickry (though many of VH's best songs did) in order to make it to the top. These guys just went out there, plugged in their instruments and wailed away; in the process becoming the single most influential American hard rock band of all time.

"I can guarantee you that in the beginning the last thought on any of our minds was making a musical statement that was going to last a long time," Edward VH declared. "Probably our biggest goal was to make sure the backstage bar was well stocked and that we got to meet as many fans as possible after the show. It was all just a great time, and that fun came across in the music. It certainly wasn't an act, because we were living the kind of life we were singing about 24 hours a day."

The party-all-night act worked for a long time. Van Halen scored a continual

David Lee Roth (background) and Eddie Van Halen: "Our goal was to make sure the backstage bar was well stocked."

Eddie Van Halen recalls that when his band's self-titled debut album emerged in 1978, he had no idea how the rock public might react to it. Up to that time the group had more or less lived and performed in the fish bowl known as Los Angeles—a place where they had become the unquestioned kings of the Sunset Strip. Emerging in the wake of the El Lay "easy listening" sound epitomized by the likes of the Eagles and Linda Ronstadt, Van Halen's guitar-heavy, highly theatrical style hit the West Coast like a sucker punch to the chin. Everyone was bowled over; some by the "shocking" energy this band presented, others

by the sheer ecstasy of a band that seemed to revel in the pure joy of rock and roll. Still, despite their local acclaim, and the growing buzz on the international rock underground, young Mr. Ed still wasn't sure how his band's blitzkrieg approach would go over in the still conservative musical tides of the late '70s.

"Who knew?" he said with a now-knowing smile. "Back then all we wanted to do was get on stage and have a good time. We were as surprised as anyone when that record came out and started to do so well. Our big goal at that time was just to sell enough records to make another one—and maybe get a world

Alex Van Halen:
More than just
Ed's brother.



streak of chart-topping albums including **Van Halen**, **Van Halen II** and **Women And Children First**. At the same time, Edward was being hailed far-and-wide as

As Roth has found his solo career mired in "neutral", with his latest gasp at revitalizing his sagging career being a stint in Las Vegas, Van Halen has gone on to cre-

have never come close to attaining the youthful, hell-bent exuberance of their earlier efforts, those same critics would agree that the band has done little to diminish their reputation as the finest American rock band ever. Amazingly, despite Edward's recent hip surgery, it seems if Van Halen is ready to keep on rockin' forever. 20 years after they first made their mark on the rock and roll landscape, these eternal "boys of summer" plan on forging ahead for as long as people will let them.

"I think that our last tour may have been one of the highlights of our career," Edward explained recently. "We're all just so comfortable with one another as a band, and with one another as people, that it's just a pleasure to get up there and play every night. That's the great pleasure of the band the way it is now; we're comfortable, but we also try to challenge each other on a nightly basis. That's what keeps the music fresh. There's a new generation of fans out there who may not even have been born when our first album came

"All we wanted to do in the early days was get on stage and have a good time."

the greatest guitarist of his generation, and the single most influential axe master since Jimi Hendrix. But, unfortunately, as is so often the case with bands that get it all handed to them on a silver platter, the wheels soon began to come off the VH rock and roll express. The band's fondness for partying led to substance problems for both Van Halen brothers, and Roth began believing his own press hype—going so far as to start thinking that he was, in fact, bigger than the band. A split was inevitable, and by the time their landmark disc **1984** was released, word hit the street that not only was Roth planning on doing a solo disc, but he was thinking about pursuing a movie career as well. Roth tried to blame his moves on the VH brothers being "too unpredictable"—the brothers blamed Roth for being "selfish". By 1985 Roth was out and veteran rocker Sammy Hagar was in.

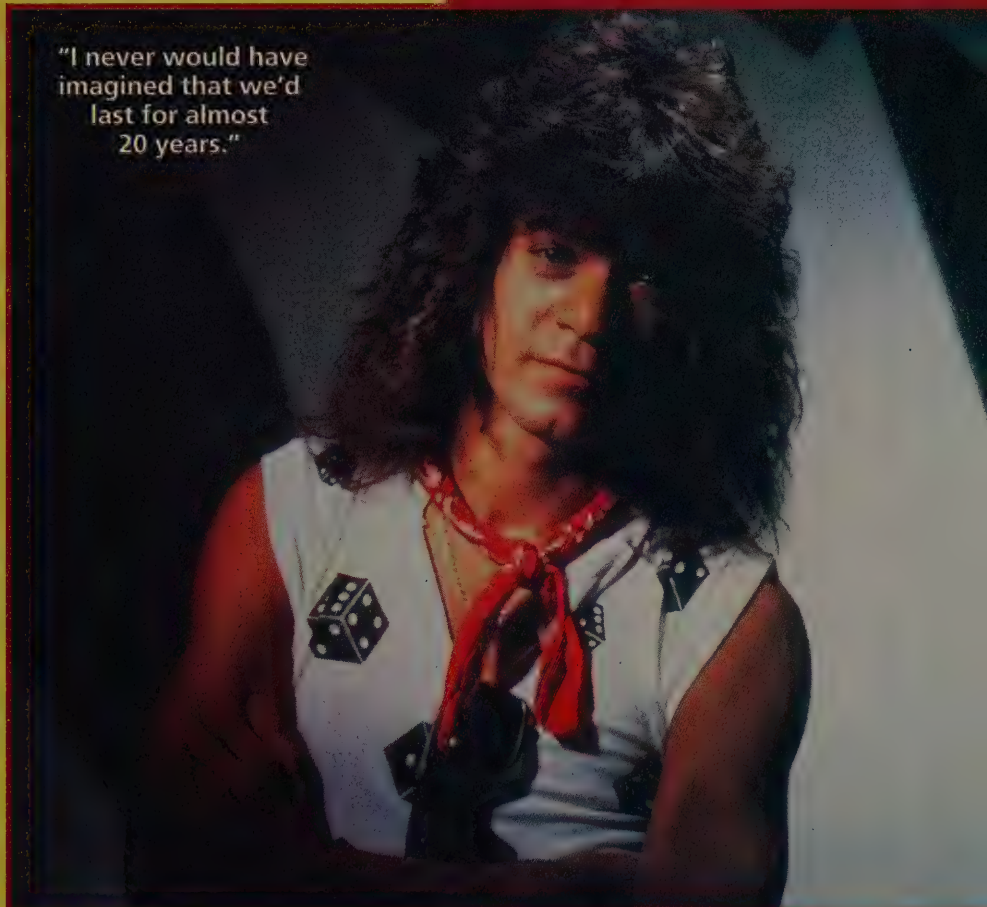
"I know what's gonna happen," Roth said shortly after the split. "Ten years from now, when I'm resting on a beach somewhere enjoying myself, the phone is gonna ring. It'll be Ed asking me if I want to come back and do one more tour with the band. You know what I'm gonna do when that happens? I'm just politely gonna say, 'Ed, go screw yourself!'"

Well, ten years have now passed since the split, and that call from Edward to beachcomber Dave has never occurred. In fact, over the ensuing decade little contact between the two parties has even taken place, aside from the occasional unplanned meeting, where Edward states, "Dave doesn't even say 'hello'."

ate bigger and better things. While many would agree that the band's post-Roth albums, including such multi-platinum smashes as **OU812**, **5150** and **Balance**

out. They've heard the stories and they wanted to come and check it all out for themselves. I don't think we left any of them disappointed."

**"I never would have
imagined that we'd
last for almost
20 years."**



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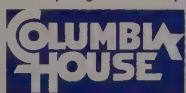
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Led Zeppelin

BY CASSIE THOM

Page, Plant and Bonham in their Zeppelin prime.

"I remember the first time we played; the room just exploded in sound."

1979 represented a swan song year for Led Zeppelin. How appropriate, considering that their record label had been called Swan Song, and their inner label featured the tragic figure of Ichorous, the mythical figure who dared fly too close to the sun. No one had dared to fly higher, and with more aplomb than Jimmy Page, Robert Plant, John Paul Jones and John Bonham. Quite simply, no other band (aside, perhaps, from the Beatles) has left such a lasting impression on the rock world as the mighty Zeppelin. In '79 the band was completing their last studio effort, *In Through The Out Door*, and undertaking their last road shows—only they didn't know it. Less than a year later, Bonham would be found dead, and the all-powerful Led Zeppelin machine would be silenced forever. While Page and Plant have recently tried to restore luster to the hallowed Zeppelin sound (successfully, for the most part), their efforts still pale in comparison to the musical magic these four special musicians created during their dozen-year career.

"We never said that we were trying to recreate Zeppelin," Plant stated recently. "But we felt it was time to allow a new generation to hear that music from the people who wrote it. So many other bands have tried to capture what special quality Zeppelin had, but the best they could do was recreate only a small fraction of what we had. From the moment we first got together, Zeppelin was magical."

As hard as it may be to believe, when Led Zeppelin released their

self-titled debut album in the winter of 1968, many in the music press absolutely *hated* it. Great expectations had been held for this "new" creation by former Yardbirds guitarist Jimmy Page, but when **Led Zeppelin** emerged, it was labelled as everything from "derivative" to "bombastic" to "arrogant". In truth, it was all that and more. What Page, vocalist Plant, drummer Bonham and bassist Jones had managed to do was the rock and roll equivalent of reinventing the wheel. They had taken musical styles, attitudes and approaches as old as music itself and turned those ancient formulas inside out. By taking old blues licks by greats like Willie Dixon and Robert Johnson, adding their own artistic flavorings and then simply amplifying the whole melange beyond the point of immediate recognition, Zeppelin had created an entirely new musical form. What those short-sighted critics had labelled as "unimaginative" quickly proved to be just the opposite; it was the perfect musical style with which to herald rock's new age. It was loud, it was brash, it was the opiate of the masses. Perhaps more than anything else, it was Led Zeppelin.

"I remember the first time we all got together," Jones stated. "We met in an old London rehearsal room and we had quite a bit of our gear set up in there. I knew Jimmy from some of our session work, most notably with Donovan. I had met Robert and Bonzo briefly before that. So these four relative strangers got together one evening, plugged in their instruments and started to jam. I remember Jimmy

saying to me to 'just play a blues beat'. The song we went into was an old Yardbirds number, *Train Kept A-Rolling*, and I remember the whole room just exploding with sound. You couldn't wipe the smiles off our faces for a week."

From their tumultuous early days, it didn't take Zeppelin long to establish themselves as the preeminent rock and roll band on the planet. Back in the late '60s it took a little longer for a band to develop a following; after all, MTV was still a dozen years from becoming a reality and even the then-infant FM radio format was somewhat resistant to play what they viewed as overly raucous music. The only way a band could get heard was the "old fashioned way"—by going directly to the people on never-ending world tours. Such was the path that Zeppelin took, opening shows for anyone brave enough to have them on their tour, including such bands as Iron Butterfly and Country Joe and the Fish. But it didn't take Zep long to blossom from "support act" status to headliners, and by the time their second disc, **Led Zeppelin II**, was released in late '69, the world was already their oyster.

"Things moved incredibly smoothly for us," Page recalled. "We had a manager, Peter Grant, who was able to make things happen. And it was our belief that once we had the chance to play in front of an audience we could win them over. About the only problem we had in the early days was when the Countess Von Zeppelin saw the cover of our first album and almost made us change our name. But by the time the second album came out, I think we all sensed that nothing could stop us."

No one had ever heard anything like Led Zeppelin's late '60s albums. In an age when loosely structured 20-minute jams were standard operating procedure, Zeppelin's hard-hitting bursts of pure rock energy were like a call-to-arms for a generation. Filled with lusty tales of love and conquest, and featuring the most intense instrumental attack ever heard, such early Zeppelin masterworks as *Communication Breakdown*, *Whole Lotta Love* and *Good Times, Bad Times*, were revolutionary in both concept and design. Perhaps only the Beatles, working in a radically different musical format, had as big an impact on their chosen style of rock as Zeppelin had on theirs. By the time their second album finished its meteoric path to the top of the charts, Zeppelin found themselves to be the hottest act in the world—the largest grossing concert attraction in rock history.

"We stayed on the road almost continually when the first two albums came out," Plant said. "I think we had completed five American tours by the end of 1969! In retrospect it's amazing that we even survived that ordeal. But the fact is that we loved every second of it."

Indeed they did, and as they spent time on the road, Zeppelin was establishing precedents that every future rock act would attempt to emulate. Their dealings with groupies, the hotel-destroying exploits and the dabbling in all manner of bizarre substances quickly became the stuff of legend. The tales have been passed down from generation to generation with code words like "mud shark" or "plaster caster" gaining instant grins of recognition from those in-the-know. It was a lascivious lifestyle in an era before AIDS turned such activities into human games of Russian roulette. As Plant recalls, in their heyday, life was a never-ending party for Led Zeppelin that only ended when they prepared to go on stage each night.

"We were young, and we were healthy, and all manner of temptation was being placed at our feet," he said. "There's was never even a thought of resistance. It was all part of the world we were totally caught up within."

Their party hearty lifestyle just seemed to enhance the Zeppelin mystique. Over the ensuing years, with the release of such albums as **Led Zeppelin III**, **Houses Of The Holy**, and the incredible **ZOSO**, the band's impact on the rock world continued to expand. It reached its apex when the song *Stairway To Heaven* was released, finally convincing the band's few remaining skeptics that this indeed was a group capable of creating music of incredible delicacy and beauty as well as wall-shaking power. With Page's lone acoustic guitar introducing the track, soon to be joined by Jones' haunting keyboard and dulcimer work, and finally—at long last—Bonham's pounding drums, *Stairway* set the standard against which every other hard rock track has since been measured.

"We knew we had something special from the moment we started work on *Stairway*," Page stated. "But no one could have guessed that it would have the kind of lasting impact it has."

Over the next seven years, Zeppelin would begin taking longer and longer between album releases. Their personal lives, often tinged with tragedy, including the death of Plant's young son, began to take a more and more prominent role in dictating the group's activities. They released a soundtrack for their concert documentary, **The Song Remains The Same**, yet it seemed as if Zeppelin would take forever to release a new studio album. Finally, in late 1975, **Physical Graffiti** appeared—a loosely structured two-record set that showed the band exploring exciting new musical frontiers.

Two years later, **Presence** continued this pattern of taking bold, avant-garde musical steps, with Jones serving as the band's driving force, rather than Page or Plant. While both fans and critics generally considered the band's later work as inferior to their earlier efforts, the discs still sold in the millions.

"We experimented, and played with the music," Jones said. "We were getting farther and farther away from a straight-ahead blues connection, which is what dominated the first few albums."

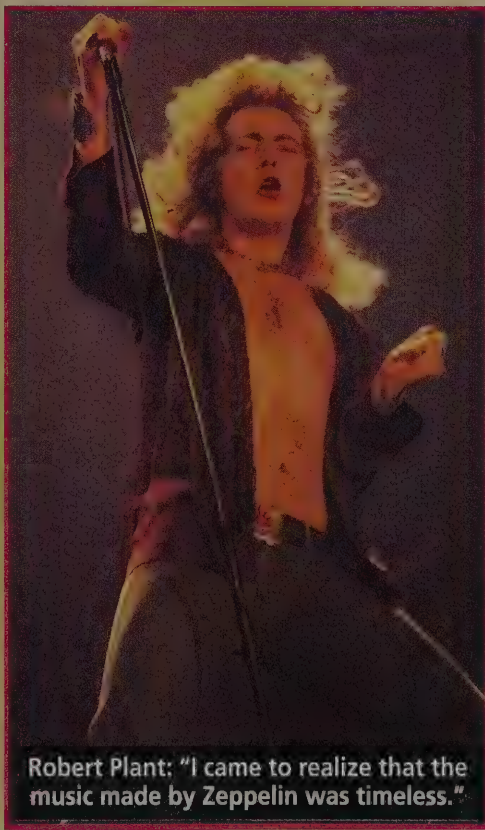
Next came **In Through The Out Door**, released in August, 1979, and the band soon played their first live shows in two years in Copenhagen, Denmark. Things seemed to be going well... *amazingly well*. The record proved to be a best-seller,

receiving four-star reviews around the world, and talk of the band's first U.S. tour since their aborted 1977 trek was on everyone's lips. A full-scale European tour was launched in early 1980, with the band playing an intoxicating array of old and new material during a set that frequently ran over three hours in length. Fans everywhere were thrilled, and American Zep-heads, in particular, rejoiced when official tour dates were announced.

That tour would never happen. On September 25, 1980, shortly after rehearsals for that American road excursion had begun, John Bonham started downing shots of vodka. It is estimated that he downed over 40 shots during a 12-hour stretch. He went home to his newly-purchased estate outside of London and went to sleep. He never woke up. The next day his body was discovered in his bed. Four months later, after much rumor and speculation, the surviving band members issued this brief statement:

"The loss of our dear friend, and the deep sense of harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

Zeppelin was no more, but their music continues to live on, providing all who hear it with a taste of the greatest rock and roll the world will ever know.



Robert Plant: "I came to realize that the music made by Zeppelin was timeless."

FAMILIAR FACES FROM THE LAST 20 YEARS

During the last 20 years, countless hard rock bands have come and gone— each leaving behind a legacy of widely divergent impact. Here's a quick look at some of our favorite groups of the last two decades.



Whitesnake: David Coverdale's unit hit the top of the charts in the mid-'80s.



Mother Love Bone: This Seattle unit laid the groundwork for the "grunge" revolution.



Megadeth: Mustaine's men remain one of the heaviest bands on earth.



Stone Temple Pilots: Back on top with *Tiny Music*.



Dokken: One of the most popular—and most maligned—bands of the '80s.

FAMILIAR FACES FROM THE LAST 20 YEARS

Judas Priest epitomized heavy metal as no band had done before—and as no band has done since. With their penchant for wearing black leather stage gear and making dramatic Harley-topped entrances, the Priest Beast was the ultimate metal machine. They lived, slept and drank the metal lifestyle, and exuded that metallic credo back to their millions.

When Judas Priest hit the top of the charts in the early '80s, with the release of their first platinum album, **Screaming For Vengeance**, it represented the culmination of a long, uphill battle for recognition and credibility. Prior to their breakthrough success, Priest had represented almost a caricature of all that had proceeded them. Lacking the multi-

"Judas Priest's goal was always to deliver a special style of heavy metal music," Halford said. "But the trick was to deliver it with a style that was totally our own. From the moment we came out in the late '70s, people were trying to compare us to Zeppelin, Sabbath or whoever else happened to be around at the moment. There may have been elements of what those other bands did that had influenced us—Sabbath, after all, had come from our home town of Birmingham—but we never tried to be like them. Our goal was to create the purest form of metal music, and I believe we definitely succeeded."

While they were never critical favorites,

JUDAS PRIEST



Judas Priest: "We wanted to create the purest form of metal—and we succeeded."

of headbanging fans around the globe. In vocalist Rob Halford, these mega-watt bashers from Birmingham, England, possessed a flamboyant singer with a four octave range who showed no fear about using his explosive voice to shatter ear drums and nerve endings with equal aplomb. In guitarists K.K. Downing and Glenn Tipton, Priest unleashed a double lead guitar attack the likes of which the rock world had never before experienced. Exchanging fleet-fingered riffs as well as the center stage spotlight, the paired axe masters provided the band's sound with a structural foundation and artistic flair that served to provide Priest with their quintessential musical element.

BY ROB ANDREWS

faceted skills of Led Zeppelin, the quasi-Satanic overtones of Black Sabbath or the improvisational flair of Deep Purple, Judas Priest was a no-holds-barred rock juggernaut—a band that knew only two speeds, loud and fast or louder and faster. There was little subtlety to offset the group's heavy-handed approach, and while the band's imaginative song structures would venture into previously uncharted metal terrain over the ensuing years, at heart Priest always remained true to the basic metal elements—hammering guitars, screamed vocals and a live-for-today lyrical attitude.

with many media scribes falsely believing Priest to be little more than a mindless riff factory, almost from the day their debut disc, **Sad Wings Of Destiny**, was released it was evident that this was one band willing to take as many musical chances as necessary in order to succeed. Mixing almost operatic drama with their traditional guitar overload, on succeeding discs such as **British Steel**, **Defenders Of The Faith** and **Hell Bent For Leather**, Priest set themselves up as the true defenders of the metal faith, one of the few bands willing to state their no-holds-barred allegiance to the metal cause, and able to back up that allegiance with the power of their music.

At times it even seemed as if they enjoyed scoffing at their detractors. When the leather-clad Halford would burst through the band's 15-foot high wall of amps (most of which were only stage props) atop his gleaming Harley it was high camp, high drama and high energy all rolled into one overwhelming rock and roll package. Priest was an all-out assault on the eyes, ears and sensibilities of all who dared attend one of their shows.

"It was never a question of whether anything was 'too much'," Downing explained. "It was more of a question of 'could it be done?' We were never concerned about taking a great deal of the money we made and pouring it right back into the band, getting the best and biggest light show we could and making sure that each stage show was a full-scale production that would overwhelm everyone who witnessed it. Coming up with some of those ideas for the stage show almost took as much time as preparing material for a new album. But Rob also had a natural theatrical flair that brought it all together."

Throughout the '80s Priest ruled as the unmatched champion of the metal realm. While younger, heavier bands may have vied for their title from time to time, none seemed to possess the inherent understanding of the myriad intricacies of the metal form that the Priest Beast possessed. Unfortunately, as with all good things, by the time the decade

course, word will filter out of England that Judas Priest, the most powerful, and one of the most successful, heavy metal band of all-time has agreed to get its musical steamroller back in action again. It seems certain that millions of fans around the world would rejoice at such news.

"Of course we would like to see that happen," Downing said. "But I really don't know if it will. From what I under-

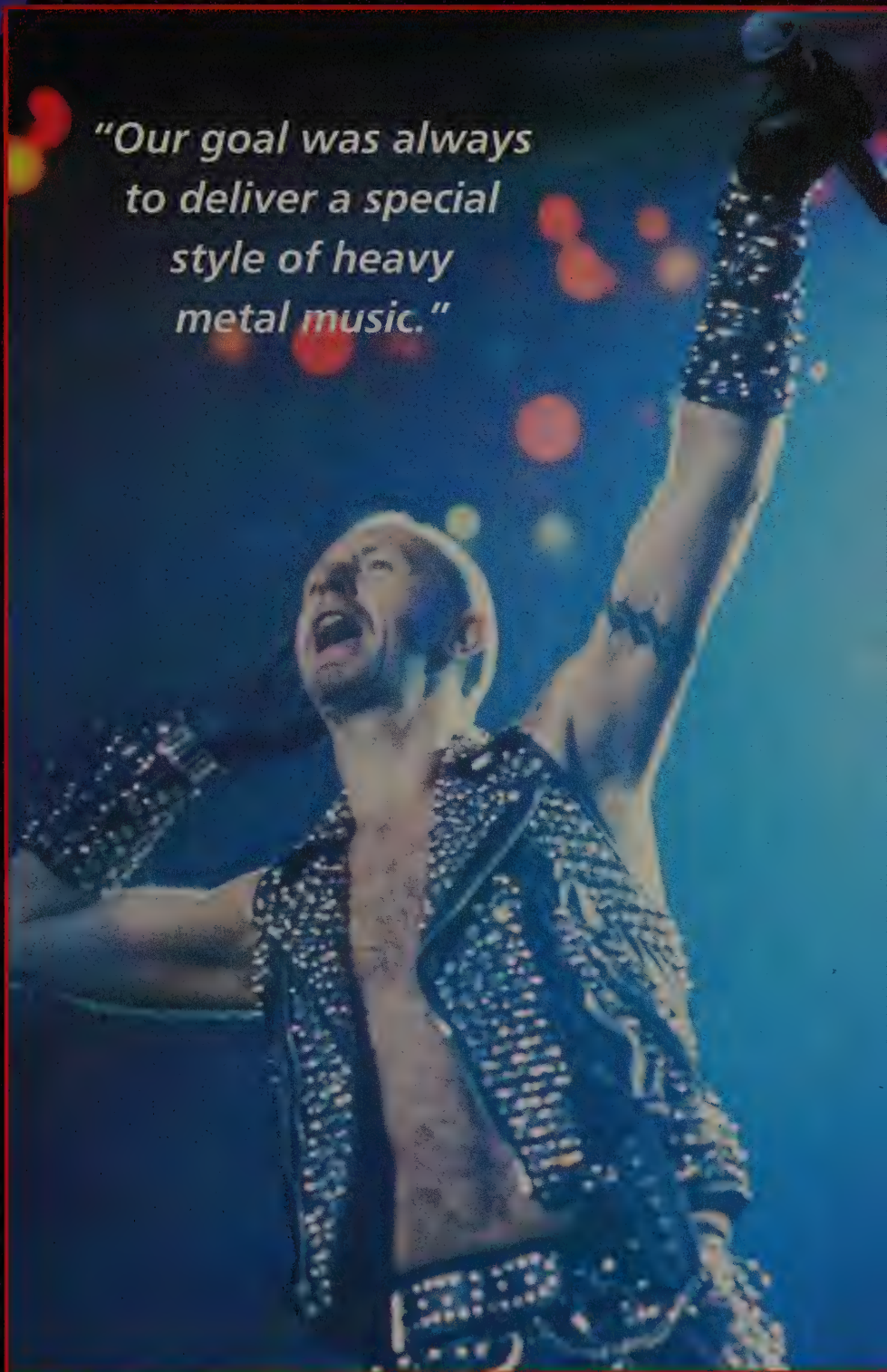
stand Rob is no longer associated with Fight, but there doesn't seem to be that much interest on his part to working again with Priest. We're going to go on about our business. Both Glenn and I have been working on music both apart and together, and I assume we will be taking our next career step in the next few months. Whether or not that will include Judas Priest is still anyone's guess."

"Our goal was always to deliver a special style of heavy metal music."

Rob Halford: "Priest was the perfect heavy metal band."

rolled to a close major breaks were already beginning to appear in Priest's metallic armor. Halford began to express dissatisfaction with the group's musical direction, believing that the band had begun to be "too safe" to compete in the harder-edged metal world of the '90s. Downing and Tipton held their ground, feeling that Halford would soon come to his senses. They're still waiting. In 1991 Halford split from Priest to form Fight, a hard-core metal band with which he recorded two moderately successful discs.

In the mean time Tipton and Downing have held on to Priest, neither recording nor touring, but hoping perhaps against hope that Halford would get his fill of work away from Judas Priest and agree to return to the band. Unfortunately, in the process of waiting, enough bad blood was spilled between the band's two divergent factions to seemingly prohibit the thought of their ever being a full-scale Priest "reunion". But as anyone who has followed rock and roll over the years is well aware, you can never say never. Perhaps before 1996 has run its



The year was 1981, and Ozzy Osbourne was a lost soul. He had recently departed from his bandmates in Black Sabbath after a decade-long partnership that had provided the group with a string of million-selling albums and international acclaim as heavy metal's Princes Of Darkness. Years of abusing drugs and alcohol had begun to weigh heavily on Osbourne's soul, and the thought of continuing on his path of self-destruction was almost more than he could bear. His first marriage had fallen apart, and Ozzy suddenly found himself a man alone—frail, dependent and not sure what twists life still had in store for him.

"That was the most difficult time of my life," Ozzy states today from his perch as the still reigning Metal Godfather. "I was just totally messed up, and I didn't know what to do. I had thoughts of suicide all the time, and I really thought my career—if not my life—was over. But I also have always believed that I have some sort of spirit looking out for me. It's the only way to explain much of what has happened. Whatever that spirit is, it helped me make it through that time and get my life going again."

It would still be a long, difficult personal climb for Ozzy. Another decade of drug and alcohol abuse still lay ahead of him. But with the help of manager Sharon Arden (who would later become his second wife), Ozzy slowly began to put the pieces of his musical career back into place. By late 1980 he had started putting his first solo band together in London, turning to old friends Bob Daisley and Lee Kerslake as the foundation for a group that was to briefly be known as the Blizzard Of Ozz. Yet one vital ingredient remained to be found. Ozzy knew that the key to any hard rock band was its guitarist, and as he waded through an endless stream of Tony Iommi wanna be's, he realized he might have to travel to distant shores in order to find the man he was looking for. Five thousand miles to the west, in the town of Los Angeles, Ozzy discovered the answer to his prayers.

"I had heard that all the good young players were in L.A.," Ozzy said. "So I went there looking for someone who was a little different, I didn't want someone to come in and play Tony's Sabbath riffs. I had lived with that for ten years, and I was looking for something new. For three days and nights I sat there listening to what must have been hundreds of different guys. None of them was right. Then, just when I was about to lose it completely, I walked this incredibly thin blond guy. Without saying anything more than 'hello' he plugged in this strange, polka-dot gui-

tar and started to play. I instantly sat up in my chair; that guy was amazing. I knew right away that I had to have him in my band. That was my first meeting with Randy Rhoads."

The Osbourne/Rhoads partnership was to quickly prove to be one of the most dynamic in the entire rock world. From the moment their first tune, *Crazy Train*, started to destroy ear drums with its hyp-

OZZY OSBOURNE

BY WINSTON CUMMINGS

notic riff and hair-raising vocals, it was apparent to everyone that not only had Ozzy survived his difficult parting with Sabbath, but that he was going to prosper! At first, almost unbelievably, American labels were somewhat resistant to release Ozzy's *Blizzard Of Ozz* disc, believing that his metallic attitude was passe. But after watching as the disc sailed to the top of the European rock

*"I know
I'm crazy—
I never
denied that."*

charts, State-side executives came to the grudging realization that there might be some life left in this old rock war horse. Oh, but if only they knew of the worldwide Ozz-mania they were about to unleash.

"There were people who thought I was through," Ozzy said. "I even thought I was through. But once I found Randy and started working on that first album, I began to get some of my confidence back. I had lost a lot of my passion towards rock and roll on my last tour with Sabbath. That has been embarrassing; we were playing arenas with Van Halen as our opening act, and they were blowing us off the stage every night. But as soon as I started working on my first album with Randy, I got that old feeling back. It

was truly magical. I knew that it would be an up-hill struggle to even get the album released, but I also knew that once it did get released, people would get off on it."

Less than six months after that disc's release, *Blizzard Of Ozz* was platinum, and Ozzy was headlining his own area shows. For a guy on the precipice of disaster only a short time earlier, this musical reprieve was serendipity. But, unfortunately, it wasn't to last for long. Only two years later, just as Ozzy's solo career started to peak, Rhoads was killed in a fiery plane crash while on tour. The tragic event crushed Ozzy's spirit as nothing in his oft-troubled life had done before. He bravely carried on, recruiting a series of guitarists, such as Brad Gilles, Bernie Torme, Jake E. Lee and Zakk Wylde, all in the vain hopes of finding another six string master who could come close to matching Rhoads' high-flying skills. Still, some 14 years later, the pain of Rhoads' death still lingers over Osbourne's life on a daily basis.

"There's not a day that goes by that I don't think about Randy,"

Ozzy said during a short break on his current world tour in support of his latest album, *Ozzmosis*. "He was the nicest, most sincere, and most talented person I ever met. I've often thought what it might have been like if he had lived. I'm sure he'd be off on his own making incredible music. But I also know that we'd still be friends, and I think that's what I miss most about Randy. I enjoyed dealing with him and watching him grow. When the world lost Randy, I know that I lost a piece of myself as well."

Despite all the hardships of his life; the drugs, the drink, the broken marriage, and the death of his closest musical ally, Ozzy has raged on. His career has been marked by both his incredible music and his outrageous off-stage behavior, which at various times has included biting the head off of a live dove during a record company meeting, biting a bat while on stage and swinging from a chandelier while pissing on his guests during a platinum record party. While he may dismiss such activities as unsavory byproducts of his now-dormant dependency on alcohol, others may feel that each represents another chapter in the book of metal's true madman, hard rock's loveable loon, the one and only Ozzy Osbourne.

"I know I am crazy, I never denied that," he said. "But as I get older, I find that I'm a little more in control of my life. I like that. It's nice to feel at least a little bit of control. But then, once I go on stage, and those lights go on and the music starts, I start to lose it again. That's when the 'Ozzy' in me starts to come out again."

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DEF LEPPARD

BY BRYAN HARPER

The saga of Def Leppard certainly ranks among the most intriguing tales in the annals of rock and roll. Here's a band that through their own sheer persistence (and a little bit of luck) rose from humble beginnings in Sheffield, England, to become the single most commercially potent band of the mid-'80s. Their albums **Pyromania** and **Hysteria** together broke every existing hard rock sales record by moving a grand total in excess of 25 million copies over a four year period—with that figure still increasing on a daily basis. But at the exact same time that such songs as *Photograph*, *Rock Of Ages* and *Pour Some Sugar On Me* were making the Leps the unquestioned kings of radio and MTV-friendly hard rock, the band was suffering through a series of personal disasters that would have done justice to any prime-time soap opera.

Soon after the band's first album was released, original guitarist Pete Willis was fired due to what those around the band termed "a bad influence", which in fact, later was revealed to be both an overfondness for drinking, and an under-abundance of talent. While Willis' departure seemed to greatly upset the band, in fact it only began to prepare them for the true disasters that were soon to come their way. First, drummer Rick Allen lost his arm during a New Year's Eve 1986 auto crash. The accident put the skin basher in a British hospital for the better part of three months. But almost as soon as he emerged, he stated his determination to return to his drum stool with Def Leppard, and less than a year later—with the aid of a specially designed electronic kit—that's exactly what he did.

Only a few years after Allen's accident, however, another tragedy hit the band when founding member, and lead guitarist, Steve Clarke was found dead (an apparent suicide) after suffering through a long battle with drugs and alcohol. Clarke's death cast a pall over the band that briefly seemed destined to break Def Leppard apart. In the wake of his passing, both guitarist Phil Collen and vocalist Joe Elliott went through bouts with alcohol abuse that threatened to put their own lives in danger. But having overcome so much prior

hardship, surviving members Allen, Elliott, Collen and bassist Rick Savage decided to hire a new axe master, Vivian Campbell, and bravely forge ahead. (Their next album, **Slang**, is now scheduled for a fall release.) To say the least, despite their incredible string of album successes, life as a member of Def Leppard has been enough to try men's souls.

"If you're asking if the thought that we were cursed ever crossed our mind, the answer is yes!," Collen said with a sardonic grin. "Our poor manager had it even worse. He was the manager of AC/DC when Bon Scott died, and he was with Metallica when Cliff Burton was killed. I think he honestly believed he was the one who was cursed! Of course that's all rubbish. It's just a matter of chance, though at times it has seemed as if we've had to pay a very severe price for the success we've gained."

The tragedies that Def Leppard suffered through only seemed to add to their mystique. There was something so painfully ironic about hearing the band's per-

petually up-beat sound while knowing of the pain that they had all endured. It was all a compliment to their incredible professionalism that no matter how severe an emotional roadblock was placed in their path, the Leps managed to hurdle it—even if it did take them a long, long time. Remember that in the early and mid-'80s, at a time when a band routinely released a new album on a once-a-year schedule, Def Leppard often took *four* years between their releases. While such a schedule would have brought the career of almost any band to a virtual halt, these guys simply took the time they needed in order to release their studio-perfect slices of hard rock perfection and then just waited for the public to warm to them all over again. At times it seemed as if the band had actually taken too long between discs, only to discover that the second or third single from the new album (rather than the first effort) was the one destined to turn their latest effort into a multi-platinum smash.

"I think the time we really learned that lesson was with the release of **Hysteria**," Elliott said. "It had been more than four years since **Pyromania** had come out, and that album had been such a



Def Leppard circa 1982
(l to r): Rick Savage,
Joe Elliott, Phil Collen.

"Did the thought we were cursed ever cross our minds? Yes!"

phenomenon nobody—including the people who worked with us—ever thought that the next one would do nearly as well. We released our first single, and the record started to plummet off the charts after selling a few hundred thousand copies. We thought it was all over for us. Then we released the next single a few weeks later, and slowly-but-surely the album started to show some life. Over the next nine months, I think **Hysteria** sold something like ten million copies—which was even more than **Pyromania** has sold at that time."

Such incredible success didn't come by luck alone. Def Leppard became one of the hardest working bands in the world, touring North America virtually non-stop for six months at a time. While many fans back home in Britain criticized the band for "pandering to American tastes", the Leps knew that success in America was the key to their career; to paraphrase the old Broadway tune, "if you can make it *there*, you can make it *anywhere*." It was a decision that the band was never to regret. Eventually Europe decided to embrace the band, as did the Orient and Australia. Elliott was fond of saying that one of the reasons the band took so long between album releases was because it seemed that each of their tours lasted for four years.

"It reached the point where we could have been on the road virtually non-stop," the vocalist said. "But that was also a point in our career when we began to realize that there was more to life than just hangin' with the boys and playing rock and roll. Our personal lives had taken a bit of a beating over the years due to our lifestyles and the fact that we were hardly ever home. That's when we cut back a little and decided to enjoy our lives while continuing to make music. I think we've finally hit on a way of taking the time we need to make the music we want—which we'll now produce ourselves—and also have the time to take full advantage of the privileges that our success has given us. We've been through a hell of a lot over the years, both good and bad. But we're still here, and we're still going strong. We came to the realization a long time ago that it's going to take something very special to put an end to Def Leppard."

The late
Steve Clarke



The amazing Rick Allen: "You just set your mind to overcome everything."



It was a hot, steamy summer's evening, the kind of night that native Los Angeleans brag never happen in the "dry heat" capitol of the world. Despite the oppressive conditions, however, a crowd of over one thousand kids had lined up along the famed Sunset Strip, hoping against hope to be one of the chosen few allowed to venture into the

clothes-littered dressing room, band members Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars seemed to revel in the chaos they were creating out front. Every few minutes Neil would stick his head out of the back door, hear the screams of recognition and scurry back to his bandmates with an ear-to-ear grin across his face. "You can't believe how

convince a record label to give us a chance," Sixx said. "We knew that what we were doing was really out there—really far away from what the major labels were willing to put up with at that time. But we also knew that if we stuck to our guns we'd make it, and make it exactly the way we wanted to. The fact is that we never had to compromise anything. We had a lot to prove to a lot of people, and doing that was one of the most satisfactory things in my life."

Prove themselves, indeed! Almost as soon as their debut album, *Too Fast For*

MOTLEY CRUE

BY PETE DAWKINS



Classic Crue (l to r): Mick Mars, Nikki Sixx, Vince Neil, Tommy Lee in 1983.

Roxy Theater to see Motley Crue perform live that evening. The gathered throng was a fascinating group—guys dressed head-to-toe in black leather (perfect for the 90 degree heat), and girls clad in happy hooker outfits that would have made their mothers cringe in outright horror. Hair out-to-there was everywhere, as was the blaring sound of hard rock. It was 1983, and the crowd's heroes, Motley Crue, were about to play one of their last local club shows before venturing out to conquer the world.

Backstage, inside their crowded, filthy,

many people are out there," Neil blurted. Sixx would only offer a world weary shrug in response to Neil's bubbling enthusiasm; after all, Nikki expected Motley Crue to create mayhem wherever they went. He had created them for just such a purpose. They were supposed to be the wildest, wackiest, wickedest band ever to step on a concert stage—a carefully constructed course in social rebellion and musical mayhem designed to both outrage conservative action groups and sell lots of records.

"When we were playing clubs, we put on a show that was designed to both entertain the kids that had come, and to

Love, had been released on tiny Leathur Records (it would quickly be rereleased by Elektra after the band signed their major label deal), Motley Crue established themselves as a band that would either instantly crash in flames, or revolutionize the American rock scene. Though many predicated dire consequences for the band, stating that they displayed minimal musical talent and that the impact of their on-stage theatrics would quickly wear thin, it soon became evident that the Crue was destined to almost single-handedly turn their home town of L.A. into the center of the rock world throughout the '80s. Underneath their mounds of hair, frightful stage makeup and artfully ragged

clothes, lurked the heart of true rock and roll mercenaries—guys that would do just about anything in order to make it to the top.

"I don't know if we have ever really been understood by the people who have tried to write about us," Sixx said. "Even the people at the record label have sometimes been confused by what we're trying to do. But the people who did understand us were the kids who bought the records and came to the shows. They understood our songs, and they knew we were talking to them and for them. I wrote songs for

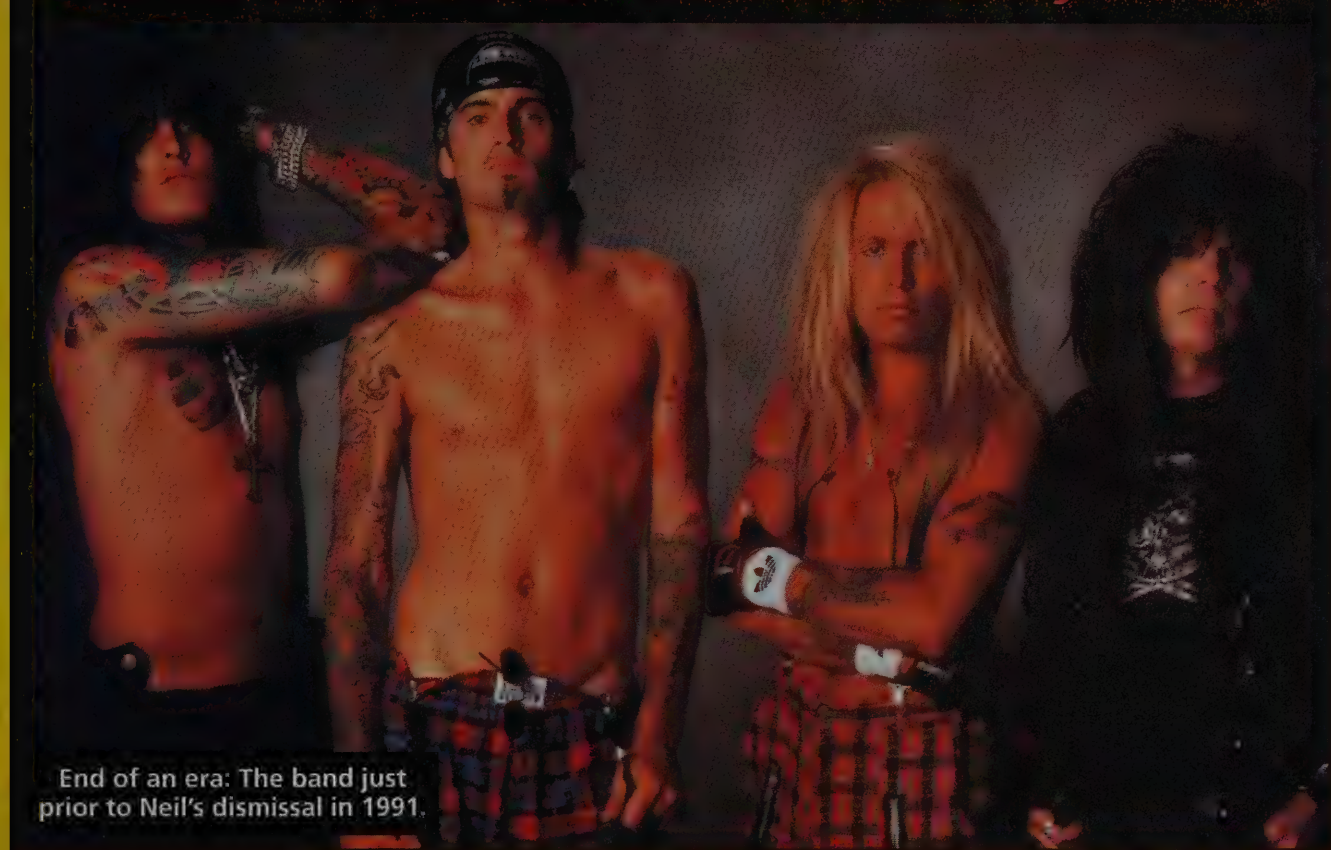
ing to live the Crue Lifestyle, others wanting to permanently bury the band in the black hole of oblivion. But no matter how hard those critics tried, the Crue just kept getting bigger and bigger. Their tales of mass groupie gropes and of debauchery of every style and fashion soon started attracting as much mainstream media attention as their music, and for many Motley Crue became synonymous with the wild lifestyle of the '80s.

Despite all their acclaim, however, Sixx remained something of a rock and roll purist. The more people focused

may have been right. The **Motley Crue** disc failed miserably on a commercial level, and the band's tour was forced to cancel shows in major markets when even small venues couldn't sell enough tickets to avoid an embarrassing scene.

A 1995 negotiation with Neil (whose own solo career was quickly going down the toilet after two poorly selling discs), requesting that the singer rejoin the band, proved fruitless. In response, Sixx took extra time to ensure that the group's next effort, now due out this summer, will be the "most artistically satisfying" release in the group's histo-

"The kids understood us—even when nobody else did."



End of an era: The band just prior to Neil's dismissal in 1991.

the people who grew up in the TV generation—those who only have the attention span of the five minutes between commercials. They needed a lot of stuff going on during the songs and on stage. That's our audience."

Sixx certainly understood his following. Over a seven-year period from 1982 through 1988, Motley Crue was the most successful and controversial band in the world. Such albums as **Shout At The Devil**, **Theater Of Pain** and **Dr. Feelgood** sold a combined total of over ten million albums worldwide. But that was only a part of the Crue's mystique. Their off-stage reputation for fighting and loving their way across the continents struck a responsive nerve within millions—some long-

attention on the group's lascivious lifestyle, the more he wanted to prove his band's artistic merit. By the time the '90s dawned, Sixx sensed that a new and radically different musical sensibility has emerged, and he moved to take the band in a radical new direction. Viewing blond frontman Neil as a "limiting factor" who could only handle the band's simple, party-hearty tunes, he fired the singer, adding new voice John Corabi in time to record the band's self-titled 1993 release. Rather than accepting the move, the Crue's still loyal following rebelled, feeling that this musical "brotherhood", one of the few groups in rock history where every band member was as equally famous as the other, was forever damaged. They

Unfortunately, it seems that the Golden Era of Motley Crue—and of American heavy metal in general—is now long in the past. But despite what current problems the group may be having, one should never forget the role that Motley Crue played in shaping the style, look and attitude of America during the '80s. While the band members may be better known today for marrying TV stars and **Playboy** centerfolds, that shouldn't detract from the fact that for one brief moment in time Motley Crue were rock and roll.

"I'll always be proud of what we've accomplished," Sixx said. "But I believe that there's still a lot more to do. We're capable of changing with the time—just you wait and see."

No matter what achievements have come their way—or even those that are yet to come—Iron Maiden's lasting impact on the rock world may well be their desire to be heavy metal's first truly international band. While such European predecessors as Deep Purple and Led Zeppelin certainly had their moments in the sun in both North America and the Orient, it was Maiden that truly made the world their oyster, ostensibly turning their back on the lucrative American market at times to focus on conquering new frontiers in South America, Australia and behind what was then known as the Iron Curtain. It was as if these quintessential British bashers viewed themselves as heavy metal's self-appointed ambassadors to the universe. And while the money was certainly good in these new markets, the band insists that their quest was motivated far more by adventure than by financial gain.

"I can guarantee you that there were times when we played places like Poland or Czechoslovakia when we could have made more money just hangin' out in a pub back in London," bassist and band founder Steve Harris stated. "It wasn't the pay that got us on the road in those places—it was more our desire to get out and go to where no other band had been. There are metal fans everywhere, and we felt they deserved the chance to hear some music played live."

"We're driven by the desire to go where no other band has ever been."

Maiden's unique approach to marketing themselves has paid some hefty dividends for the band during their 15 year career. In addition to chalking up a string of platinum selling albums like **Number Of The Beast** and **Piece Of Mind** (whose covers, like all of the group's albums, featured Maiden's bizarre, corpse-like mascot, Eddie), the band has won a hard-earned reputation as one of the best live acts on earth. Of course, playing an average of over 200 shows a year, year-in and year-out is *bound* to make any group pretty damn good; and considering the Maiden Metal Machine's ever-changing lineup, they needed as much time together on stage as they could stand!

Here's a band that has gone through no less than 27 different members since their formation in 1979. Even Harris (the only remaining original member) has lost track of exactly who was in the band at any given time, and on what tour who joined the group. To refresh the bassist's memory, the band's "classic" lineup featured Harris, drummer Clive Burr, vocalist Bruce Dickinson and guitarists Adrian Smith and Dave Murray. It was this unit that launched Maiden in 1980 into what was then referred to as The New Wave Of British Heavy Metal—along with such other budding stars as Def Leppard and Saxon—and helped establish a no-nonsense approach that soon won the band a dedicated following from Albany to Albania.

"When we first came on the scene, our kind of music was just totally out of fashion," Harris said. "In some ways, it's similar to the way the music scene is now. The bands that were popular in England at the time were more of the pop variety, and metal groups were looked upon as dinosaurs whose time had come and gone. But what those people didn't realize was that there was a new generation of bands that had grown up listening to Led Zeppelin and Black Sabbath, and they were ready to start making their own music—and we were one of them."

Europe was quick to jump on Maiden's metal bandwagon, voting the group "top metal band" in seemingly every musical poll. When the band ventured to this side of the Big Pond, and headlined their first U.S. tour in 1984, they were



met by adoring throngs that soon became notorious for occasionally rioting when they couldn't procure tickets to the band's sold out arena shows. Critics couldn't understand what all the fuss was about, believing that Maiden was doing nothing that previous metal merchants hadn't already done—and had done with more style, class and talent. Through it all, Maiden stuck to their guns, never changing their metallic ideals, and remaining content with presenting some of the most complex and thought-provoking metal opuses of all time. Their songs often ran for ten minutes or more on both album and stage, and there seemed to be no lyrical subject too remote, or no musical matter too complex for the band to tackle. Maiden may not have accomplished all they set out to do, but you always had to tip your cap to them for at least trying!

"The idea of just writing cute four minute songs never appealed to us," said Harris who over the years has remained the band's principle songwriter. "We enjoyed touching on mystical and mythological topics, and placing



Maiden's most famous lineup (l to r): Adrian Smith, Steve Harris, Bruce Dickinson, Dave Murray, Nicko McBrain.

"metal is dead." As far as these guys are concerned, and as long as Iron Maiden is around, heavy metal will be alive and well.

"I don't really understand the music scene in America at the moment," Harris said. "But I haven't been over there to study it for a while, either. This kind of music has had a long tradition of going underground for a long period then suddenly reemerging stronger than ever. Punk music has done much the same thing. It never goes away—it just lies in wait out of the public eye. I'm not sure when heavy metal will come roaring back, but I feel certain that it will. And when that happens you can rest assured that Iron Maiden will be there playing it as best we can."

BY FRANK PETERSEN



them right along-side songs that dealt with many of today's most pressing issues. I wrote virtually all of the material on the first albums; then Bruce and Dave started becoming more prominent in that department. We each brought in our work and let it fly. We really enjoyed seeing how interesting and unusual we could make our material, and still keep it as Iron Maiden. That was a big part of the fun for us—there were no rules with our music. We were free to do anything we wanted."

Today, with a lineup consisting of Harris, Murray, vocalist Blaze Bayley, guitarist Janeck Gers and drummer Nicko McBrain, Maiden is still determined to keep their metal machine rolling along in high gear. While their style is now as out of favor in America as it was in England at the time of the group's birth, their latest release **The X Factor** has proven to be a major hit throughout the rest of the world. With Bayley filling in for long-time frontman Dickinson, Maiden seems primed and ready to do battle in the mid-'90s with the critics who once again are ready to proclaim that



Dickinson: He led the band to glory, then split for a solo career.

AC/DC

BY ROB ANDREWS

Angus Young takes to the concert stage with all the panache of a ham actor reciting a Shakespearean soliloquy.

AC/DC's frenetic, frantic, fantastic guitar demon comes to life under the spotlight like no one else in the rock world. For nearly 25 years this pint-sized six-string master has transformed himself on a nightly basis into the quintessential rock and roll showman—part high-strutting, hyperkinetic side-show attraction, part blues-playing, dues-paying rock deity. Despite the world-wide acclaim his stage behavior has brought him, his concert histrionics are not something Angus spends much time thinking about. He laughs at the notion that he carefully plots his stage moves and plans his in-concert actions. After all, he reasons, what kind of mind would actually waste time considering the impact of dropping his school boy shorts at virtually every performance and mooning AC/DC's dedicated following?

"Actually, I don't show my bum quite as much as I used to," Angus said. "For a couple of tours, I think I mooned the audience every night! On the last tour, I actually had underwear on underneath my shorts—it looked like the Australian flag! After all, my backside is getting a little too old to make public appearances. But I know that me stripping off my schoolboy suit has become very much a part of every AC/DC show. I've been doing it for years—I don't even think about it anymore."

Whether or not Angus' ass-bearing actions have had a significant impact on AC/DC's concert draws this time around is anyone's guess. At a time when most bands—even the most established, chart-topping acts—are significantly down-sizing their live presentations, the Thunder From Down Under's concert drawing power has remained as steady as ever. On the strength of their latest album, **Ball Breaker**, Angus, his guitar toting brother Malcolm, vocalist Brian Johnson, bassist Cliff Williams and drummer Phil Rudd

have maintained their tradition of selling out arenas from coast-to-coast, and in a number of markets they've played multi-night extravaganzas at the biggest place in town. What is it about AC/DC that keeps them going strong? What magical musical charms do they possess that keeps attracting new generations of headbangers to partake of their in-concert intensity? Angus thinks he has the answer.

"There aren't that many bands that have been around for as long as we have that have been able to keep a degree of popularity," he said. "Most bands seem to have significant ups and downs, but with us, things tend to stay pretty much the same. We've never been a very trendy band, and we're not even that aware of what else is going on in rock and roll. We tend

PHOTO: MICHAEL BENABIB



**Angus Young:
A school boy forever!**

to really only know what's happening within this band. Also, we don't release albums or tour that often. Each time we go out there, there's probably a new bunch of kids who've never even seen us live before. They want to see if everything they'd heard about us was true—and they probably figure that at our age they may not get the chance to see us again."

While Angus had his tongue firmly planted in his chubby little cheek when he issued that last statement, there's no denying that each AC/DC release and each band road outing could very well signal their swan song to the rock world. After all, this is a band that routinely takes three to four years between recording new discs—

and the band members are all in their 40s. Late last year the rock press was rampant with tales that **Ball Breaker** was indeed going to be the group's final recording, but to paraphrase W.C. Fields, reports of AC/DC's demise have been greatly exaggerated. In fact, with the album still selling briskly six months after its release, and demand for the band's concert tickets at near-record levels, why would these veteran musicians even entertain the notion of hanging up their rock and roll shoes? Hey, Mick Jagger's still on stage shaking his butt when he's 50, so why couldn't Angus be up there showing off his butt at the same age?

"Oh, I don't know if I'd want to do that," Angus said as he cracked a big smile. "I've just learned to take it all day-by-day. I can't think about what I'll be doing tomorrow, let alone four years from now. I'm much happier that way—and I think everyone else in the band is as well. I certainly don't think this will be our last album, and I don't want it to be. That silly rumor has been following us around this entire tour—and we don't even know how it started. But when everyone sees us perform, I think they can sense that we're probably more committed and more together right now than we have been in years."

There are a number of reasons for AC/DC's good spirits on stage—aside from the obvious joys of raking in the Big Bucks at

each and every performance. For the first time in 15 years they're functioning with virtually their entire original lineup intact. Of course, original vocalist Bon Scott (who died back in 1980) has long since been replaced by Johnson, but with Rudd rejoining the band for the first time since their historic **Back In Black** tour, and

Malcolm Young back in peak form after having to miss almost all of the band's previous tour due to personal problems, AC/DC is once again a non-stop rock and roll machine. Angus admits that having all the band's members happy and healthy once again has served as a major shot-in-the-arm to the group's overall well-being.

"Having Phil back in the band is great because to me he was always the drummer for AC/DC," he said. "Everyone else was just trying to fill in and do what Phil had done. His style is so straight-forward and so simple that it's perfect for us. He was always a very underappreciated part of the band—that is by everyone except us. As far as Malcolm is concerned, whatever problems he had are now thankfully long in the past. In fact, I can't remember a time when everything about the band has been so positive. We're all having a great time, and apparently so are the fans who are coming out to the show. With all those good things happening, I just might have to start dropping my pants again."

"Most bands have ups and downs—with us things just stay the same."

Brian Johnson and Angus Young: "It's still as exciting as ever for us on stage."



PHOTO: LARRY BUSACCA

Has there ever been a rock star bigger than Jon Bon Jovi was in the late '80s? Bruce Springsteen? Maybe. Madonna? Well...yeah, but she's a chick. Michael Jackson? Heck, he's a chick, too! Even Elvis in his prime never enjoyed the kind of multi-media fanfare that this Sayreville, New Jersey, native received as he simultaneously conquered the worlds of music, radio and MTV. For a three-year period ranging from late 1985 right through 1988, it seemed that it was virtually impossible to flip on the tube, stroll by a newsstand or turn on the car radio without being hit by a full-out assault of Bon Jovi's infectious brand of pop/metal.

It was also virtually impossible not to like either the music made by Bon Jovi or the guy himself. Here was a drop-dead good lookin' guy with a trend-setting hair cut, who also happened to be a gifted songwriter and singer—as well as a savvy businessman, to top it all off. The girls went nuts over every aspect of the Bon Jovi "experience", and even macho metal men couldn't help but admire this dude who seemingly had the world eating out of his hand. Accompanied by guitarist Richie Sambora, drummer

of an extremely well-endowed young lady spilling out of a moist T-shirt emblazoned with the "slippery when wet" title. The folks at the label said, "thanks...but no thanks," realizing that many retail stores in the south wouldn't even stock the album. At the very last minute a compromise was made (the few original album covers that slipped out are now true collector's items) and **Slippery When Wet** was released. Almost instantly the disc took off at a nearly unprecedented level. Spurred on by MTV's unflagging support of such tunes as *Living on a Prayer*, **Slippery** quickly emerged as the year's most successful hard rock release, turning Bon Jovi—and Jon in particular—into international superstars of the highest magnitude.

"It all happened so fast," Jon said. "It caught us all totally off guard. But we really didn't have that much time to think about what was happening to us. Our manager just put us to work non-stop. We toured America, then Europe, then Japan, then America again, then Europe again. It was incredibly hectic. We enjoyed it, but it also began to wear us out. When we had to go right back into the studio to record **New Jersey** we really had a bad attitude going."

While their follow-up to **Slippery** offered another potent dose of radio-ready rock and roll—and eventually proved to be almost as successful commercially—major problems were brewing under Bon Jovi's picture-perfect exterior. Rather than presenting the band's customary ear-to-ear grins on the disc's cover, the band struck a moody almost pained posed—with

BON JOVI

BY WAYNE POTTER

Tico Torres, keyboardist Dave Bryan and bassist Alec John Such, Bon Jovi blazed his way through the rock world with the same devastating effectiveness as Sherman tearing through Georgia. Emerging from humble beginnings where their demo tapes (which featured the eventual hit *Runaway*) were rejected by any number of major record labels, few could have guessed that this perpetually smiling unit would soon emerge as the band destined to rule the rock universe.

"We were just five guys from Jersey who all had the same dream," Jon Bon Jovi said. "Al and Tico had already been involved with bands that had made records, and Dave and Richie were just guys I met while hangin' out in the infamous Jersey clubs like the Stone Pony. When we got this band together we never had any idea where it would take us. Our goal was just to be as big as South Side Johnny And The Asbury Jukes, who had a hit record at the time. To me, there was nothing bigger than that. When the record labels didn't jump on us right away, we lived with it and went back to work. I remember we got a big break when a local promoter at the last minute asked us to open for Z.Z. Top at Madison Square Garden when the scheduled band couldn't make it. That's what did it for us—the labels took notice and we got our deal."

Still, things didn't happen overnight. Their self-titled debut album made only a minor impression on the rock world, and its follow-up, **7800 Fahrenheit**, did little better. There was even talk that Bon Jovi's label was thinking of dropping the band, since they had heavily invested in promoting the group's first two albums and tours—and were running at a significant loss. Cooler heads prevailed, however, and Jon and Richie set about writing what both realized might very well be the band's make-or-break album. Soon they were ready with a collection of catchy, head-shaking, toe-tapping hard rockers that they titled **Slippery When Wet**, but that project almost came to a crashing halt even before it got off the ground.

Originally the band planned on the disc's cover to be a close up

of Jon practically hiding his cover-boy face from the camera. For the next year the band toured the world again, growing more and more weary of the travel, the music and each other with every passing day. Finally, at tour's end, Jon made the decision to take a long break from the group—not being sure if he'd ever return.

"I knew some serious changes had to be made," he said. "I wanted to get more control over what we did and how we did it. I felt that we had been run into the ground by people not in the band. At the same time, I wanted to test my wings on some other projects, and I knew Richie wanted to do a solo album as well. If those things had done great, who knows where we'd be today? But the fact was that after about a year apart, we

all realized that we wanted to stay together and take this band to the next level, at least in a musical sense."

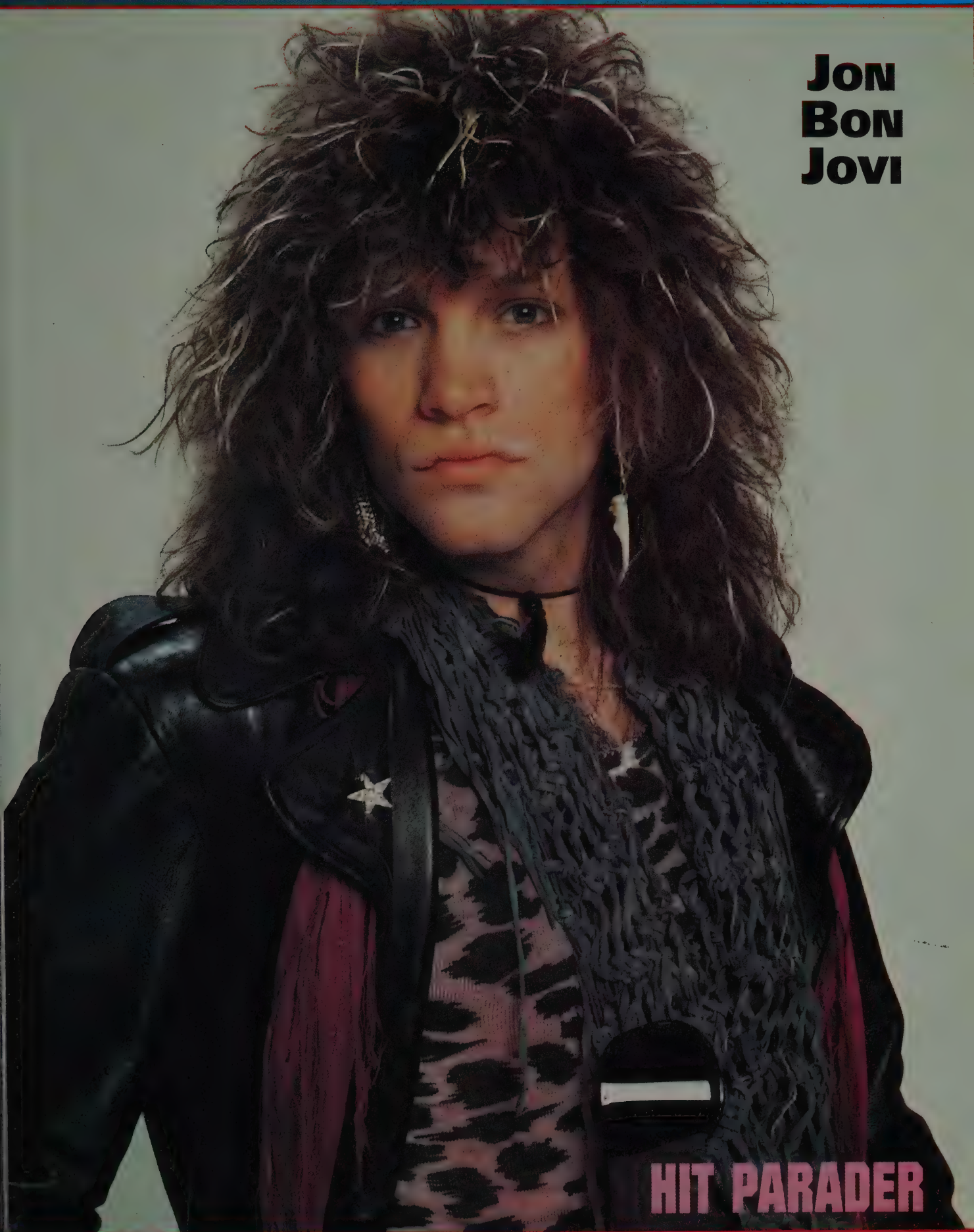
By expanding their artistic scope—adding darker musical textures and more probing lyrics to the group's trademark sound—Bon Jovi quickly produced two more albums, **Keep The Faith** and **These Days**, which proved that they could be effective, if perhaps somewhat less high profile, performers in the '90s. While their style and sound will forever be linked to the hard rock glory days of the late '80s, Bon Jovi is determined to carry on, continually delighting their fans around the world with their infectious melodies and hip-shaking stage gyrations.

"This is what I was born to do," Jon said. "I've enjoyed my experiences in the movies, and I was really surprised by the reviews I got for my performance in **Moonlight And Valentino** last year. But that's all 'other stuff' as far as I'm concerned. Once rock and roll gets in your blood, it never leaves."

*"We were just five
guys from Jersey
who all
had the
same dream."*

1986 1986 1986 1986 1986

**JON
BON
JOVI**

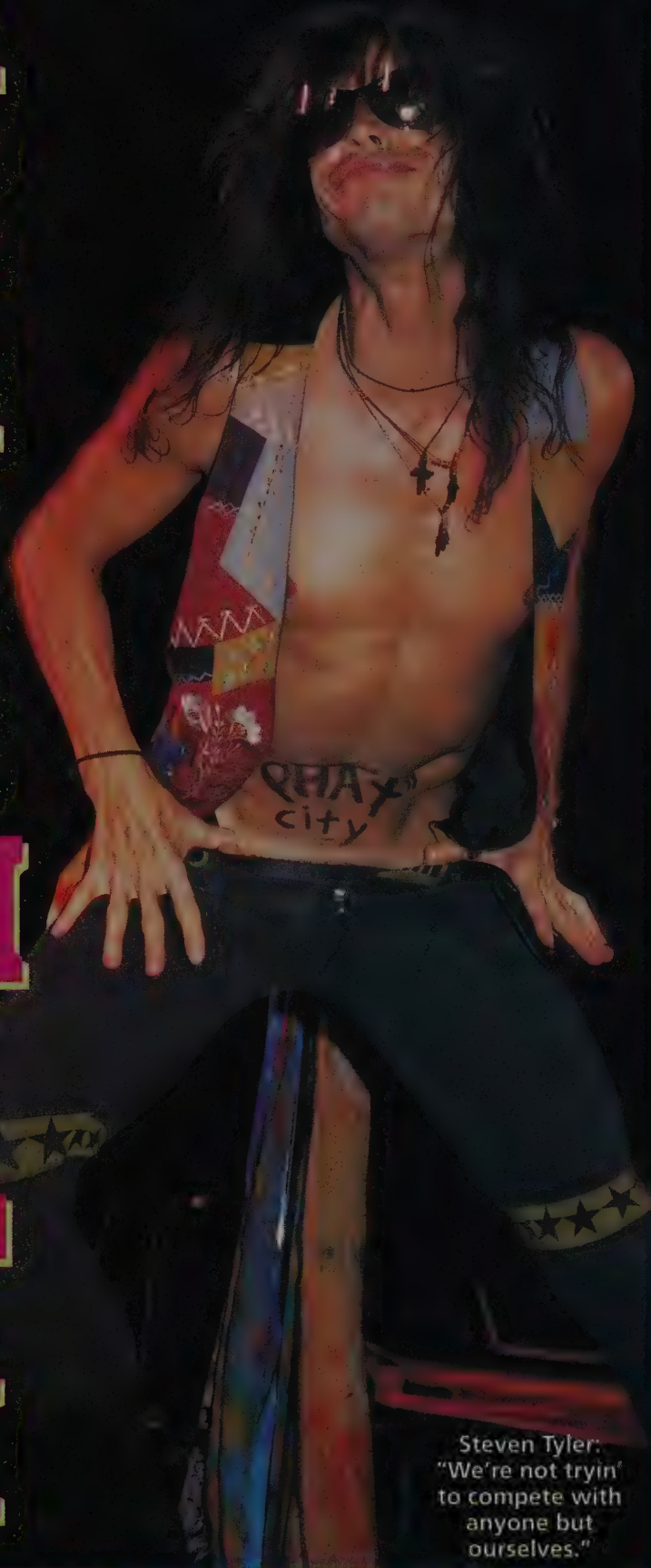


HIT PARADER

1986 1986 1986 1986 1986

AEROSMITH

BY J. MERKLE



Steven Tyler:
"We're not tryin'
to compete with
anyone but
ourselves."

It scares Steven Tyler to even think where he might be— or *what* he might be— if rock and roll hadn't taken over his life. Aerosmith's legendary, large-lipped vocalist practically shudders at the very notion that if fate had handed him a different card, today he could be some middle-aged, desk-jockey banker in Boston, with an expanding waistline and a receding hairline. In reality, however, Mr. Tyler is the antithesis of that banker; he may be middle-aged (though you'd never know it to look at him), but his waistline still measures barely 30 inches and his hairline is as thick as mid-summer foliage. Somehow, despite a life of hard living, hard loving and hard rocking, both Tyler and Aerosmith have managed to defy the ages—they remain as vital and popular today as when they first hit the big-time, over two decades ago.

"Maybe it's in my genes," Tyler said with a twinkle in his eyes. "And I don't mean the ones I'm wearin'! I think I was born lucky in many ways. I haven't always taken the best care of myself— in fact, I know I've done things to my body that would have killed other people— but I've lived to tell about it. But by far the luckiest thing that ever happened to me was getting involved with the four other guys in this band. They're my brothers in the truest sense of the word. I've spent more time with them over the last 20 years than I've spent with my wives or, unfortunately, my kids. But I try not to think about age, or how long I've been doing this, or how young those girls in the front row are starting to look. I don't look at that kind of stuff— I just like rejoicing in the success I've had, and how cool things are still with this band."

Still, despite all the accolades that have come Aerosmith's way in recent years— their countless Grammy and American Music Awards as well as their many MTV kudos— Tyler is the first to admit that some mighty big challenges still lie ahead. With the band currently completing their first album in three years— which represents their "return" disc for Sony Music— Tyler is very aware that music industry eyes will be squarely focused on his group's latest activities in the months ahead. He knows that releasing their premier album under one of the most lucrative contracts in rock history (estimated to be in excess of \$30

PHOTO: KEN SETTLE

"I haven't always taken the best care of myself, but I've lived to tell about it."

million) is guaranteed to bring extra attention the band's way, and he's more than willing to live with that—as long as it doesn't take anything away from Aerosmith's music.

"Sometimes people are really funny," he said. "It's like when that Kevin Costner movie **Waterworld** came out last summer. All anyone wanted to talk about was how much it cost. What did that have to do with how good the movie was? I understand why people do it; I probably did it myself. But when it comes to Aerosmith I really hope people don't get caught up in all the talk about how much money we're supposedly getting from Sony. The bottom line is that the album is still gonna cost 'em the same amount of money at their local record store. The money hasn't changed us one bit. Hell, I've had money before, and lost it, and I've had it before and kept it."

Despite Tyler's mild protestations, there's no question that there will be a little extra pressure on Aerosmith this time around. After selling more than 15 million copies of such albums as **Permanent**

We were always great on stage, even when we were all stoned out of our minds. That came naturally. But writing great songs doesn't come naturally. That's something you're really got to work at."

But it's not as if Aerosmith is waging their current battle to write memorable melodies alone. Over the last few months they've gotten together with many of the rock biz' best writing talents in order to come up with a batch of new tunes that live up to the vaunted Aerosmith legacy. Keep in mind, however, that this is far from the first time that the Boston Bad Boys have relied on a little outside help in order to complete a disc, but Tyler insists that no matter who helps the band write a song, by the time Aerosmith gets finished with it, it's theirs, and theirs alone.

"We don't try to disguise the fact that we occasionally like to get together with some of our friends when we write," Tyler said. "Sometimes you need a little fresh blood to challenge you and make you come up with your best efforts. But those people are not there to write songs *for* us—at best they'll write songs *with* us,



Aerosmith: "We're all brothers in the truest sense of the word."

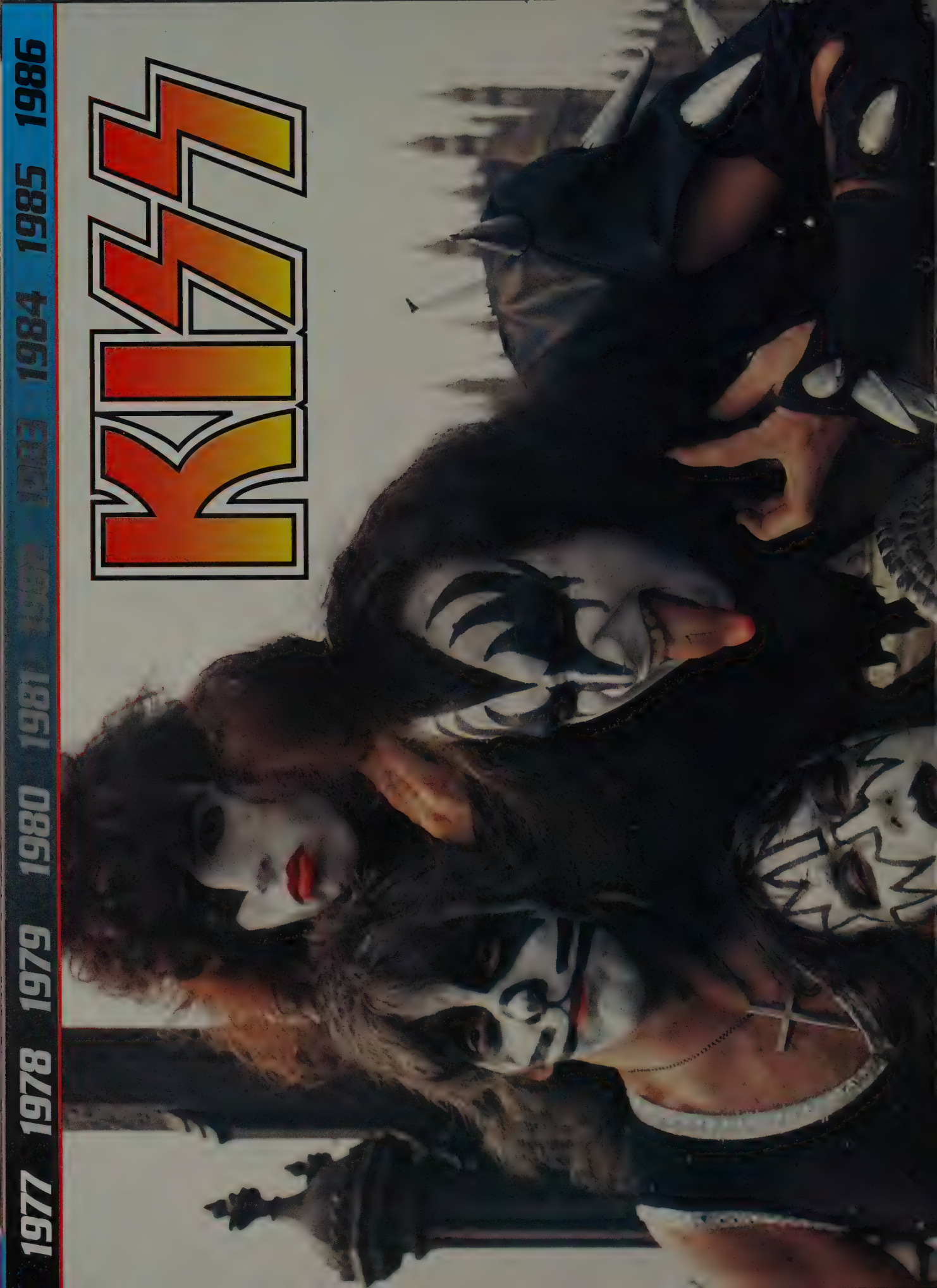
Vacation, **Pump** and **Get A Grip** during their decade-long stint with Geffen Records, the Aero boys know that they're now expected to keep all that dirty rock and roll lucre flowing in Sony's corporate pockets. But at the same time, they're also aware of the dramatic changes that have occurred in the rock world since their last album was released in 1992. For some younger fans, Aerosmith's brand of big-budget, big-production, big-hype music is as out of date as rotary phones. For many others, however, the band's return to the rock wars will be greeted with the pomp and circumstance usually reserved only for conquering heroes. Can Aerosmith defy the odds—as they have so many previous times in their career—and prove once again that their sound is both timeless and ageless? Tyler had little trouble answering that question.

"Yeah, we can," he said bluntly. "We know how to do it. It's really that simple. I think that all anyone wants are good songs that they can shake their ass too. We still have the commitment we've shown on our last few albums, which believe me, was a lot more than we had when we made our original Sony albums! Back then, we were so caught up in bad things that we didn't really understand the kind of commitment it took to make a really great album.

then leave it to us to rework them in the studio. Believe me, by the time we're finished with some of those songs, they've been totally Aerosmithized."

With any luck, the band's eagerly anticipated new disc should be hitting the streets by September, with a massive world tour to follow. In an era when the term "Arena Rock" has almost become a curse, and bands not on the "cutting edge" are often labelled as "trite", Aerosmith continue to break all the rules. Some 23 years after their debut single, *Dream On*, first brought them fame and fortune, they still rank as the ultimate American rock band, the icon against which any pretenders to their throne must be measured. Yeah, there may be younger, hipper, hungrier bands around, but thank God—or whoever else is responsible for this band's continued success—there's still only one Aerosmith.

"We're not tryin' to compete with anyone else except ourselves," Tyler said. "What do I think of all the new bands? Bless 'em all. We'll see how many of them can last for 25 years, and still be in top form. I hope some of 'em can do it, but I don't think it'll happen. I think we may be the last of a dying breed—and that's one of the things fans really appreciate about Aerosmith."



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HIT PARADER

1987 1988 1989 1990 1991 1992 1993 1994 1995 1996

No hard rock band has probably ever been dumped on more unmercifully, subjected to more critical and fan abuse, and chided with more outright derision than Poison. Their hip-shaking stage gyrations have been called "bubblegum" and their music has been labeled as "lightweight" and "pointless"—and that has often been by those who *like* this peroxide blond crew. Through it all these Pennsylvania-cum-California rockers have merely laughed it off, counting the millions they've earned, and taking solace in the fact that thousands of fans around the world have actually recognized the artistic merit of the band's hard pop approach.

Love 'em for the sheer fun-loving ecstasy as such hits as *I Want Action*, or hate 'em for their overtly sexist (though occasionally androgynous) approach, the fact is that Poison perfectly represented the era from which they emerged. Just as Pearl Jam's dark, disturbing odes speak for today's troubled souls in Generation X, Poison's see-no-evil, hear-no-evil good-time rock perfectly reflected the care-free times that supposedly characterized the late-'80s L.A. rock scene—a scene that was actually very dark and disturbing in its own drug-

filled, sex-abusing way. Emerging as a "second generation" band on that scene, hitting the Sunset Strip clubs just as the likes of Motley Crue and Ratt were moving on to major label superstardom, vocalist Bret Michaels, drummer Rikki Rockett, bassist Bobby Dall and guitarist C.C. DeVille initially had a tough time getting anyone to notice them. The labels weren't sure if this "L.A. metal thing" was actually going to last, and they decided to turn their backs on Poison's Motley-meets-Kiss stylings.

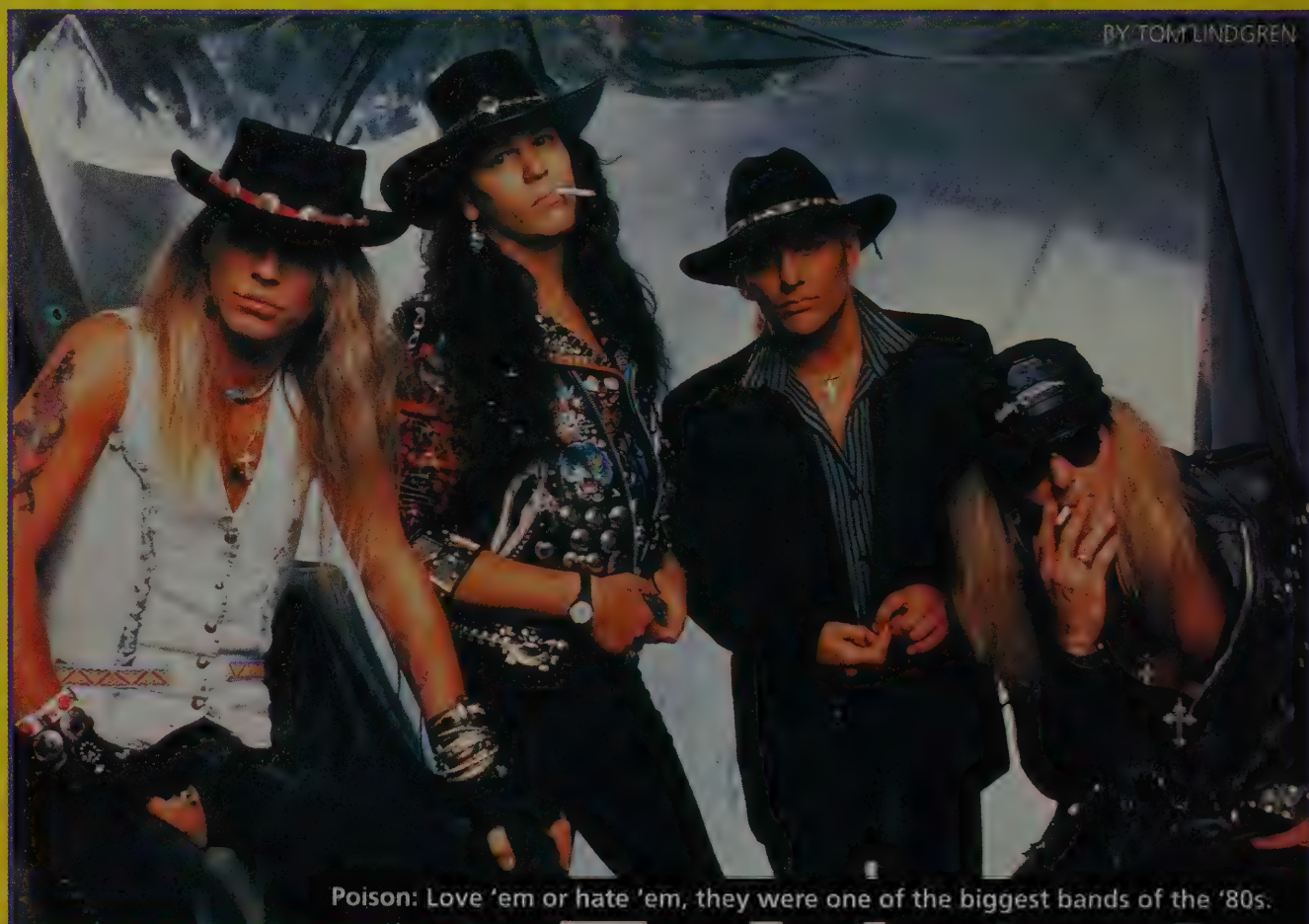
"We had come to L.A. from Pennsylvania with the idea of getting signed," Michaels explained. "But when we got out there, those labels seemed to feel that they already had their 'L.A. band.' They didn't seem to realize that there was a lot more to the music scene of that time than a single type of band making a major to discover us, we decided to take our fate into our own hands. We started putting out our own flyers advertising our shows, and we started getting ready to record an album—on our own, if necessary."

Just as Poison was getting ready to invest their own money into the recording of their debut disc, **Look What The Cat Dragged In**,

a small West Coast indie label stepped forward offering the grand total of \$23,000 for the band to make the record. While that sum was a tenth of what other L.A. groups were routinely spending on their studio ventures, Poison jumped at the chance, recording the disc in two weeks and having it out on the street less than a month later. From the moment it emerged, that premier disc drew immediate attention—both for the band's infectious, high-energy sound and for the outrageously androgynous pictures of each band member that adorned the album's front cover. It was the L.A. scene of the '80s reaching its logical conclusion; a high camp, sexually ambiguous romp that promised plenty of high-speed action, and delivered on all counts.

"We used the makeup just to get noticed," Michaels explained. "We quickly realized that it was going to really limit us as far as where we could go musically in the future. But we also realized that if we hadn't done something to get noticed at that point in our career, there wouldn't be a future. That album did its job. We had taken a little money and made a great record, and as soon as it came out the majors started knocking on our door."

POISON



BY TOM LINDGREN

Poison: Love 'em or hate 'em, they were one of the biggest bands of the '80s.

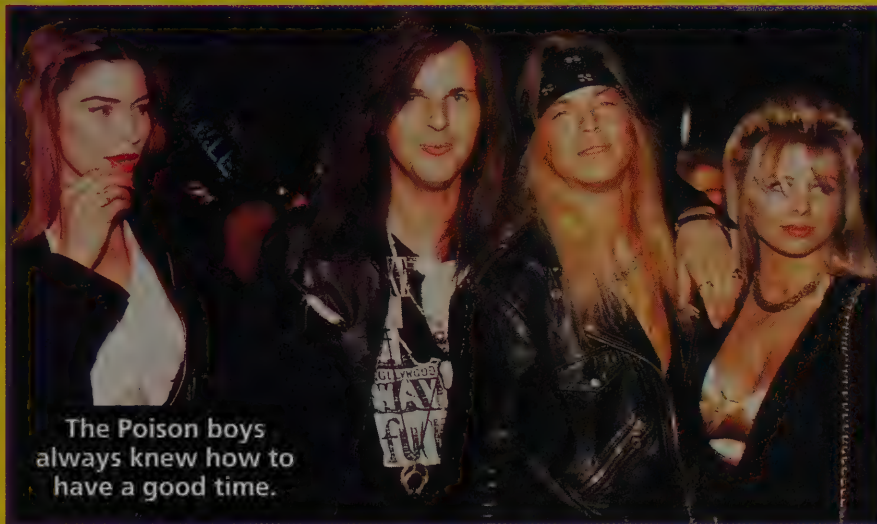
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The Poison boys
always knew how to
have a good time.

Look What The Cat Dragged In was quickly picked up by a major and rereleased to the consternation of the upper-crust rock media—and to the delight of fans everywhere. The disc proceeded to sell over two million copies, making *Poison the Toast Of The Coast*, and one of the most recognizable bands in the world. While there was always infighting between the group's members—most notably DeVille and Dall—for the most part, Poison came across as just a bunch of fun-seeking musical brothers who didn't give a damn that nobody thought they could play.

By the time the band's second album, **Open Up And Say Ahh...**, was released, Poison had become accepted for what they were—a band capable of producing easily digestible rock fare and putting on a dynamic, if somewhat predictable, stage show. This time around the pancake makeup and eyeliner was gone, replaced by a slightly more mature musical approach that came across as a blatant attempt to garner more positive critical reviews. To some extent it worked. Media types who had hated Poison the first time around began to acknowledge that at least the group had the gumption to consider trying something a little different. Poison was determined to stick around, and not be merely the "one hit wonders" that may have predicted would be their fate. In fact, by the time their next release, **Flesh & Blood**, came out, Poison had actually evolved into a "serious" rock act that was capable of producing thought-provoking odes as well as their trademark pop ditties.

"We had been exposed to a lot more by then, and we had begun to grow up," Michaels said. "We weren't just four guys who were willing to do anything to get noticed. We had developed the confidence to believe that we had something interesting to say as well as a fun way of saying it."

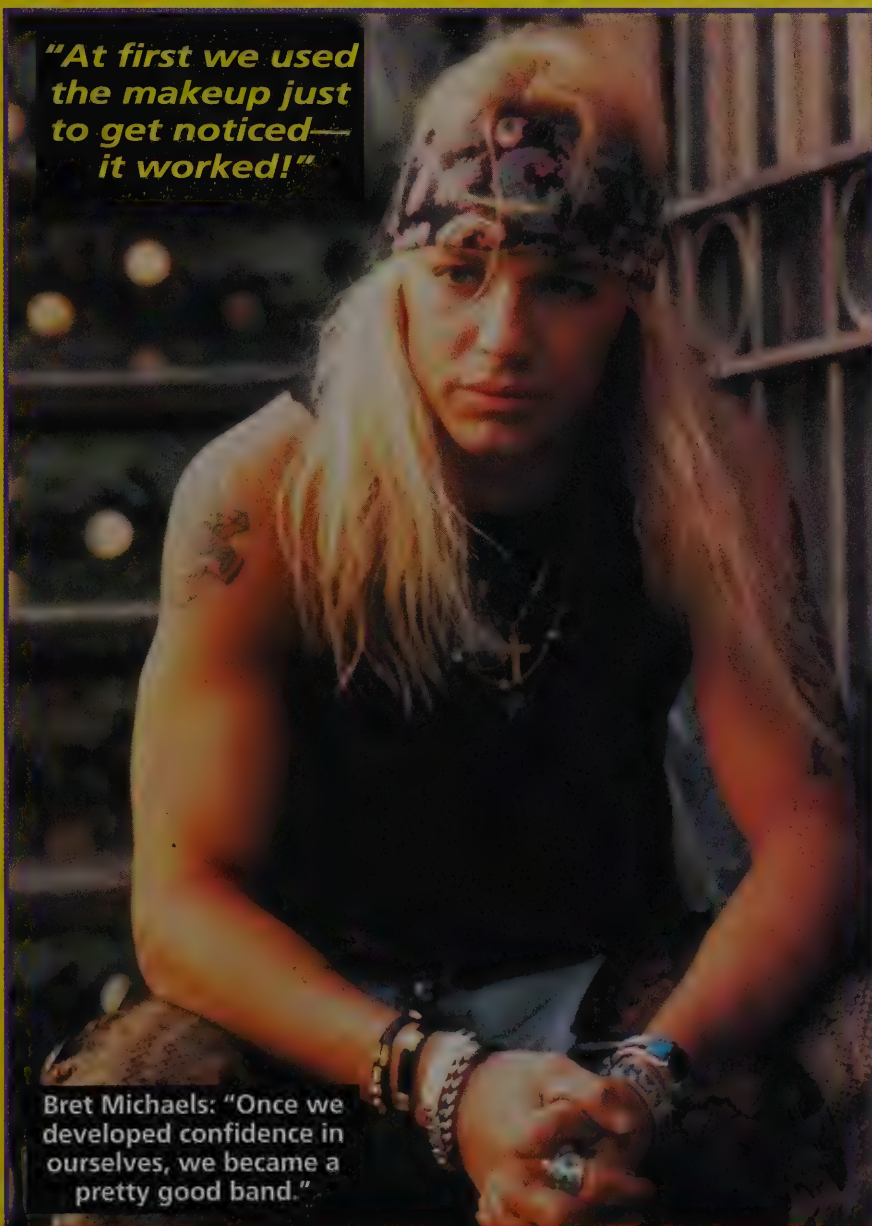
As almost always seems to be the case with a band that sees its career skyrocket so quickly, problems began to arise within Poison soon after their third album was released. While the band hit the road and recorded the tour to produce their next disc, the in-concert **Swallow This Live**, it was no secret that

DeVile's drug problems had become rampant, and that a parting of ways was virtually inevitable. Though it hurt the band both musi-

cally and emotionally to part with the axe master who had been a principle catalyst for many of their biggest hits, the move was made and young guitar master Richie Kotzen was brought in for the recording of **Native Tongue**, a disc that proved to be the poorest selling of Poison's career. Personal problems soon developed with Kotzen, and after less than a year in the band he was gone, replaced by another baby-faced six string maestro, Blues Saraceno. It's now been almost two years since Saraceno joined the band, and we're still all waiting for Poison's new disc—a recording Michaels promises will soon emerge, and is guaranteed to "blow away anyone who thinks they know Poison."

"We're ready to make our statement for the '90s," the singer said. "We've been involved in other things; I've been dabbling with some acting work, for example. But if anyone thinks Poison is over they're wrong. Just give it a listen—I think you'll be very surprised."

*"At first we used
the makeup just
to get noticed—
it worked!"*



Bret Michaels: "Once we
developed confidence in
ourselves, we became a
pretty good band."

PHOTO: ANNAMARIA DISANTO

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SKID ROW

BY BILLY MCMANNUS

Few people have ever enjoyed the experience of being a Rock Star more than Skid Row's Sebastian Bach. There was nothing about the high profile, emotionally-draining, private-time-stealing, media madness known as stardom that Bach didn't revel in to the max. From the moment Skid Row hit the headlines in the late '80s with the release of their debut album—spurred on by the instant hit status of their anthemic single *Youth Gone Wild*—Bas hogged the spotlight as if he were a moth drawn to the proverbial flame. Perhaps he sensed that his band's moment in the sun might be brief...perhaps not. But either way, Bach's too-pretty-for-his-own-good looks, his effervescent personality and his larger than life persona made him the quintessential late-'80s star; there was no brooding sentimentality here, no hidden anguish or painful introspection. With Skid Row's dynamic frontman, what you saw was what you got—six-and-a-half feet of pure hell-raisin', groupie grabbin', limo-ridin' rock and roll energy.

"Rock and roll is supposed to be fun, isn't it?" Bach exclaimed. "That's one of the things I have against all the guys who currently seem to be the crowd favorites. I don't think they're enjoying themselves one bit. It's the Kurt Cobain disease—they're all suffering from it. They all want to be dead. I grew up at a time when rock and roll was all about getting out there with your friends, hopping in the car and just having a great time. I'm not saying that there isn't room for a little more depth than that in music—in fact I think Skid Row has gone a lot deeper than some people have given us credit for. But the bottom line is still that this is supposed to be the most fun you can have with your pants on."

In many ways Skid Row represented both the best and the worst of the late-'80s heavy metal scene. Yeah, they could be vacuous and almost clownish in both their on and off-stage behavior, and their albums on occasion fell into a morass of pop-inspired drivel. But at the same time, by hailing from New Jersey rather than the air-head state of California, there was a sense of adventurousness and freshness about everything Skid Row touched that filled their songs with a state-of-the-metal-art feel. While Bach was the unquestioned centerpiece of the band's attack, it was actually guitarist Dave "Snake" Sabo and bassist Rachel Bolan who comprised the band's creative soul. Along with drummer Rob Affuso and guitarist Scotti Hill those two had struggled on the Jersey club circuit for nearly five years before a happenstance meeting brought them in touch with Canadian expatriate Bach.

Their next stroke of luck occurred when fellow Jersey resident, Jon Bon Jovi, saw the realigned quintet perform live shortly after Bach had joined. Always a sharp judge of horse flesh, Bon Jovi quickly moved in to sign the band to a "personal services" contract that ostensibly stated that Jon would get the band a recording deal, but that in return he would own a giant piece of the group's action—including a healthy cut of their publishing royalties. It was the kind of "deal with the devil" that Skid Row couldn't refuse. After all, here was an almost guaranteed

shot at big-time success, and all they had to do was cut Bon Jovi in.

"Jon did take a lot of credit for the band making it," Sabo said. "But I guess that's okay. I had known him since I was a kid, and I thought he was just helping us out because he liked us. But one thing I always knew about Jon was that he was a sharp businessman. And while he did unquestionably help us, he helped himself as well—as if he needed the money. But who knows what would have happened to us if he hadn't stepped in? We had already tried to make it before, and it hadn't happened. Maybe it would have with Bas in the band, but I think Jon definitely got things rolling in the right direction."

The right direction, indeed! Skid Row's self-titled debut disc proceeded to sell over three million copies, and the band's road show (where they spent most of the year opening for Bon Jovi) proved the group to be one of the most entertaining acts on the rock road circuit. While they soon grew tired of answering questions concerning Bon Jovi's

involvement with the band, and somewhat resentful of the hefty chunk of cash that he was contractually entitled to, Skid Row seemed like they had beaten the odds—they were the last of the pure '80s heavy metal bands to sneak under the commercial wire before Nirvana hit the scene and the the music world changed forever.

Rather than battling against the shifting tides, Skid Row began further distancing themselves from the Bon Jovi influence, and dismissed themselves from the pop/metal stylings that characterized their multi-platinum debut. Instead, they turned in a far heavier direction on their next two albums, **Slave To The Grind** and **Sub Human Race**. In sound and style these discs owed more to the raw metallic style of Pantera (another band that had successfully shifted from "glam" to "hard-

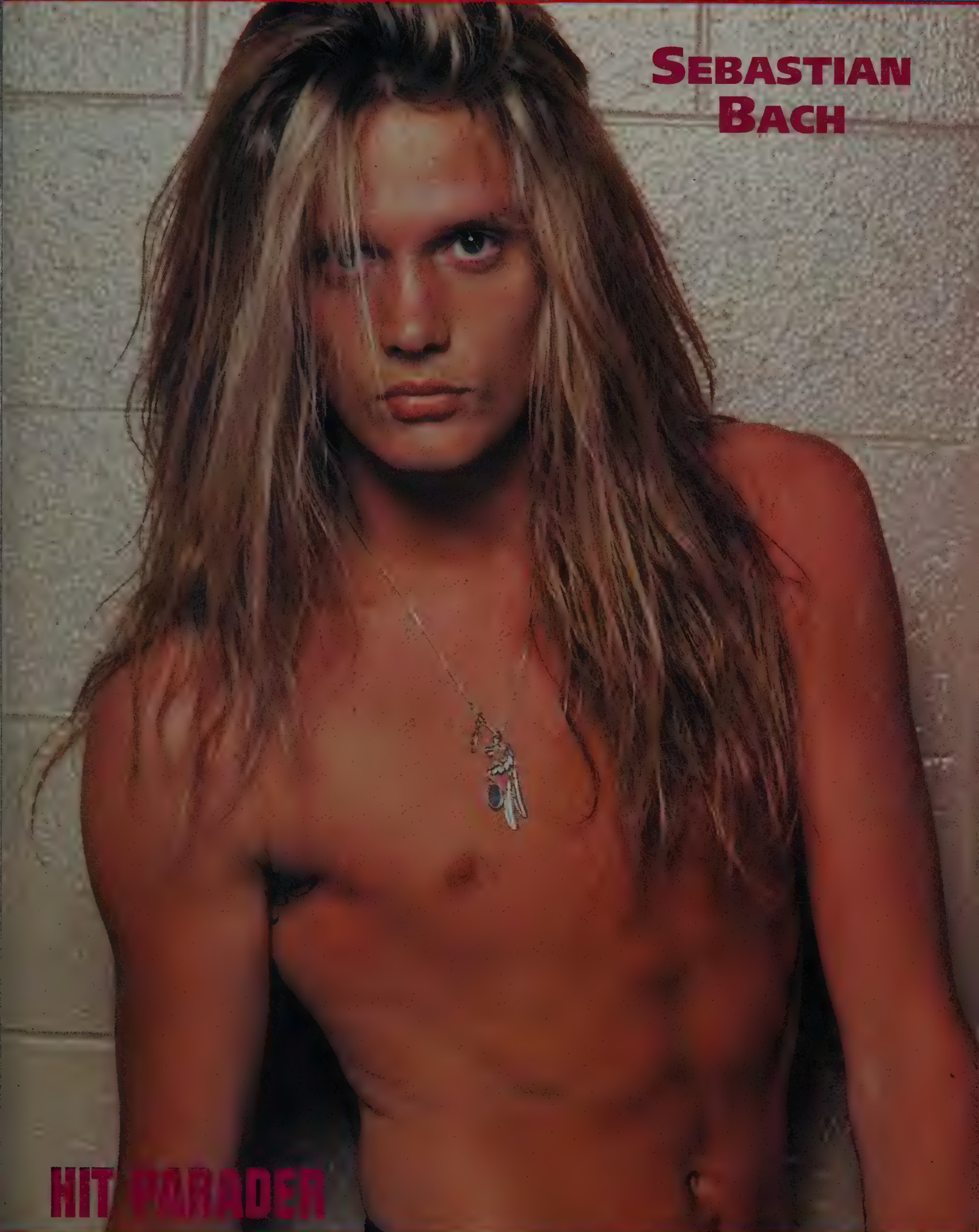
core") than to the poseur-rock sounds of their first effort. Unfortunately, neither disc came close to matching the sales success of their illustrious debut—but that didn't seem to faze these guys one bit. Rather than sulking, or fondly looking back on their brief period of glory, they chose to merely forge ahead. If it meant playing clubs again, so be it. The chance to stand on stage and play rock and roll was all that Skid Row ever asked. Even cover-boy Bas had no qualms about playing down his looks and focusing his abundant energies on just getting off a crowd of a thousand rabid fans. It may have been a long way from the cover of **Hit Parader**, but it was still life in the spotlight.

"No one promised us that this was going to be easy," Bach said. "And we never wanted it to be easy. When the first album became a hit, we never let it go to our heads. We enjoyed it, but it didn't change us. The only thing we didn't like was becoming type-cast as these pretty-boy rockers who sang pretty-boy songs. We had a big hit with *Remember You*, and then we never played the song live! We hated that song!! Now we're doing exactly what we want and we're damn happy about it. I said when our first album came out that I didn't care if it went gold or platinum—as long as we could make another one. That's still the way I feel today."

"Rock and
roll is
supposed
to be fun,
isn't it?"

1989 1989 1989 1989

**SEBASTIAN
BACH**



HIT PARADER

1989 1989 1989 1989 1989

Metallica: Their "Black" album remains one of the most successful heavy metal disc of all time.



METALLICA

BY WINSTON CUMMINGS

As hard as it may now be to believe, success did not come quickly—or easily—for the members of Metallica. Many a die-hard fan can recall venturing into small clubs following the release of such early albums as *Kill 'Em All* to see the Metallimen seek and destroy on stage in front of perhaps 300 rabid followers. For more than three years Metallica struggled to gain a solid foothold in the rock world. They faced an uphill battle against not only the "mousse abuse" bands that dominated the early '80s, but also against unresponsive forces at radio and MTV, unprepared workers at record labels and unknowing members of the media. At times it seemed as if Metallica would forever exist on the rock-and-roll periphery, a powerful, multi-faceted metal machine that just didn't want to play by the rules needed to attain mass commercial acceptance.

But then, it happened. Seemingly against all odds, Metallica began to break through the restrictive binds of controlled playlists and compu-track sales reports to emerge as the most influential, important and successful hard rock band of their generation. *How* did it happen? *Why* did it happen? It's a question that still intrigues drummer Lars Ulrich, guitarist/vocalist James Hetfield, bassist Jason Newsted and guitarist Kirk Hammett. More than a decade (and 25 million albums) after quietly emerging on the rock scene as an unknown act on a small indie label, Metallica find themselves the unquestioned kings of the metal mountain. What further proof is needed than the fact that their latest album, *Load*, debuted at the Number One position in the charts

in June, and tickets for the Metallica-headlined Lollapalooza Festival have sold faster than for any previous lolla-fest in history?

"I can't say that we sit around asking ourselves how we got here," Ulrich said. "That would be kind of goofy. But I've got to admit that there have been times when I've been off by myself that I've kind of thought about how much we've accomplished, and it's kind of cool. I think part of the satisfaction I get in knowing how far we had to come. Nobody gave us much of a chance, and we never set out with the intention of selling millions of records. But we've done it, and that's all that matters."

Done it, indeed! But perhaps even more impressive than their multi-platinum sales totals and their record-shattering concert revenues has been the lasting impact that Metallica has had in shaping the structural foundations of the rock form. Do you think that the avant-garde alternative formats of today could have evolved if precedent-breaking bands like

Metallica hadn't come along a decade earlier to prove that a group needn't conform to convention in order to succeed? It seems safe to say that without Metallica's guiding influence the rock world would be a very different place today. Here's a band that's always done things their way—dressing in black T-shirts and jeans and frequently playing six- or seven-minute album opuses—and that's always let the consequences be damned.

"If we ever set out to become rich and famous, I don't think we would have done it the way we did," Ulrich said. "But sometimes it seems that we've become successful exactly because of the way we

"If we set out to be rich and famous, I don't think we'd do it the way we did."

did it. The fans could sense that we weren't following any sort of trend of trying to fit in. We've always kind of been the lone wolves of hard rock—we've been off to ourselves when everyone else was dressing up and playing Rock Star. That really never had any interest for us. We didn't want to drive fast cars and have pretty girls chasing us in our videos. Hell, for a long time we didn't even want to make videos."

How ironic that this San Francisco-based unit, a group that for so long steadfastly refused to make videos for MTV or even release singles to radio, has now emerged as one of the principle cornerstones of both the vid network and rock radio. The band's ability to weave fascinating story lines into their video productions (and play only minor roles within the clips themselves) helped usher in a new era of production values for the vid biz. And can anyone slip on their favorite FM rocker for more than 20 minutes without being assaulted head-on by a classic Metallica tune? Undoubtedly Metallica's influence reaches deep into the dark recess of the rock underbelly. But despite all of their previous accomplishments, and their unquestioned position in the Rock And Roll Hall Of Fame due to the success of albums such as **...And Justice For All**, **Master Of Puppets** and **Metallica**, now is the dawning of a new era in rock and roll, and many are curious to see how—and if—the Metallimen will adjust to fit into the angst-riddled '90s. While some nay-sayers have tried to dismiss the unit as being a "dinosaur" band with no relevance to today's rock audience, the immediate success of **Load** indicates that such is certainly far from the truth.

"Metallica wasn't influenced by bands like Motley Crue or Ratt in the '80s, and we haven't been influenced by the likes of Pearl Jam or Nirvana in the '90s," Ulrich said. "We kind of live in a musical world of our own, at least when it comes to making our albums. We all love all kinds of music, and we probably listen to as much rock and roll as anyone. But that doesn't mean we have to mimic what's currently popular. That's not our style. We just do what makes us happy, and then hope that it makes the fans happy as well. One of the things we've learned over the years is that we've got a pretty good sense of what works and what doesn't work for us. That's one of the reasons we're so excited about the new album."

Filled as it is with an intoxicating blend of classic Metallica riffs and startlingly fresh lyrical concepts, in a number of ways **Load** represents a natural progression from the band's octuple-platinum **Metallica** effort. But at the same time, with a looser, more freewheeling approach, the disc manages to release the band from some of their self-imposed musical boundaries, allowing them to take both their long-time supporters and a new generation of fans on a breath-taking musical journey—the kind of journey only Metallica can create.

"I imagine there are some people who are just discovering us with this album," Ulrich said. "That's kind of exciting. I know when I look out at the crowds these days, there are faces that were just too young to have been there last time. That means we're reaching new people with our music, which is way cool! If new fans come along who enjoy what we're doing, Metallica might just keep going forever."



James Hetfield: "We've always managed to create a sound of our own."

"We were just a bunch of guys who were used to getting by on our wits."

Guns N' Roses were never particularly comfortable with the notion of merely emerging on the rock scene. It was their intent to hit the music world like a run-away freight train, an uncontrollable force ready, willing and able to destroy everything— and everyone— dumb enough to stand in their path. For Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler, rock and roll wasn't a musical form as much as it was a lifestyle, a statement of purpose consisting equally of all-night parties, bloody street brawls and an endless stream of wine, women and song. At a time when the rock universe was growing almost jaded with the wild-man, party-hearty rockers who seemed to comprise the entirety of the Los Angeles music orb, Guns N' Roses proved that those other guys had only been pretenders, that *they* were the only true contenders for the title of hard rock's most dangerous band.

"It was never an act, we are what we are," Slash explained. "We were just a bunch of guys who were used to living on the streets, getting by on our wits. We brought all of that with us when we started to make it. We were a product of our society. Some of the other bands around at the moment had started to look and act a certain way because they thought it was their ticket to success. We hated them, and they hated us— basically because they knew we were *real*."

From the moment their debut album, **Appetite For Destruction**, was released G N' R discovered themselves embroiled hip-deep in controversy. With the disc's original cover sporting a cartoonish scene depicting a woman apparently being beat-

GUNS 'N' ROSES

Axl Rose: One of the most controversial figures in rock history.

BY ROB ANDREWS

en and raped, the band instantly found themselves the targets of conservative action groups out to eradicate the "evils" of heavy metal from American society. Oh, but if those women's groups only knew that the album's cover was only the tip of the debauchery iceberg for these guys, they may have given up their battle right then and chosen a far safer life in a monastery. While the band did finally agree to allow their label to change the cover, the new one depicted each of the group members' trademark hair styles perched atop a skull—and those skulls were lined up inside of a cross.

Within six months of **Appetite's** release (after a surprisingly slow sales start) Guns N' Roses were poised on the brink of becoming the most popular band on earth. Their debut single *Welcome to the Jungle* had become an international phenomenon, and the band's live shows were being hailed far and wide for both their energy and their high degree of musical proficiency. The guitar rags had started touting Slash as one of the most inventive new players to come on the scene, and the fanzines were giving Axl the cover-boy treatment—much to his press-haling chagrin. But despite all the attention, and all their positive reviews, all it seemed that anyone really wanted to talk about was the "wild side" of Guns N' Roses.

"It got to be really silly," McKagan said. "We were doing some pretty wild things, but the press made up other stuff. The funny part was that the 'outrageous' stories were actually a lot milder than what was really going on. We were having a great time for ourselves, though maybe it did get out-of-hand occasionally."

The stories concerning Guns N' Roses quickly became the stuff of legend, the tales of Slash passing out in the Rainbow after suffering a non-fatal drug overdose, of Axl allegedly beating up his wife (a trick he had supposedly used on a number of girlfriends prior to his brief and ill-fated marriage), of Adler being so strung out on heroin that he could hardly perform at many of the band's shows, of Stradlin growing so sick and tired of the circus that was G N' R that he threatened to quit on a daily basis for over three months before finally handing in his walking papers. But through it all, the band's popularity continued to grow. Songs like *Mr. Brownstone* and *Paradise City* detailed their wild lifestyle while soaring to the top of the charts. By the time it was through, **Appetite For Destruction** had sold over ten million copies, making it one of the most successful debut efforts in rock history.

Of course, following on such a massive success is never easy, and the Top Gunners followed over their next effort, the two-disc set, **Use Your Illusion**, for the better part of two years. Once again the album was controversial from the moment of its

release; not for its cover art this time, rather for the fact that the band chose to sell each of the two disc's separately—doubling their sales potential in the process. While the group insisted that they made the move "for the good of their fans", cries of "rip off" could be heard far-and-wide.

"We figured that instead of putting out a double album, where the price would be really high, we'd just put out the two discs separately, so that the price of each would

over the years, it is still yet to happen. Though they've only released the poorly received **Spaghetti Incident** cover disc over the last four years, interest in Guns N' Roses remains amazingly high. While both Slash and McKagan ran off to do solo projects, and stories of a Rose solo disc continue to circulate, it appears that in 1996 Guns N' Roses are finally back on track. Though Slash and Axl continue to battle over the group's musical direction (Slash wants to maintain the group's bluesy, hard



Guns N' Roses in 1991: "We're street punks, and we're proud of that."

be more reasonable," Slash stated. "I didn't really hear that many people complain. That way they could buy one disc at a time and save their money for the other. I think it worked out well."

The long, often rambling **Illusion** set proved to be a massive success, but failed to convince cynics that the band's best days weren't already behind them. The always tempestuous Rose had already fired Adler, Stradlin—one of the band's stabilizing forces—had quit, and rumors persisted that Rose and Slash weren't getting along. While the group's next tour proved to be the year's most lucrative tour package, massive cracks in the G N' R rock machine could be seen, and for many watching the band on stage became akin to viewing an auto race—they were just waiting for the big crash to happen.

Despite all the rumors of band breakups

rock style, while Axl wants to veer off into a more experimental "techno" direction) it now seems virtually certain that by summer's end a new collection of G N' R tracks will be upon us. Whether anyone will still care is a major question; but that should never detract from the fact that these ultimate rock and roll rebels have managed to survive and prosper against all who predicted their demise. They've lived the lifestyle they chose—and they lived to tell about it.

"I don't know if Guns N' Roses really has made the kind of mark I want us to make," Slash said. "The great bands—groups like Zeppelin and the Stones—not only survived for a long time, but they released a lot of albums as well. We really haven't put that much music out considering the time we've been together. But we still have the chance to be great—and we're gonna make the most of it."

Back in 1992, Kurt Cobain probably would have locked himself in his house for a month, with his head buried under a pillow, if he had even the slightest inkling that by 1996 he would have been transformed into a rock and roll deity—the patron saint of the entire alternative rock nation. Back in the early '90s Nirvana was little more than another struggling, Seattle-based indie band, a group with two records under their belt, a significant cult following and no clue that over the ensuing months their first major label album, **Nevermind**—featuring a song called *Smells Like Teen Spirit*—

here?) lyrics of *Rape Me*, there seemed to be no subject too off-beat, no matter too controversial for Kurt and the boys to explore. When their intoxicatingly insightful lyrics blended correctly with their intentionally ham-fisted playing it was a musical catharsis—a true rock and roll nirvana. Despite the fact that the band released only two major label albums, the incredibly successful **Nevermind** and the critically praised **In Utero**, the group's complete body of work, which includes their infamous Sub Pop efforts **Incesticide** and **Bleach**, will stand forever as fitting testimonials to both this quintessentially unique band

NIRVANA

BY BIFF
SNYDER

would both catapult them squarely into the public consciousness, and irrevocably change the course of rock history.

At a time when mousse abuse hair styles were still all-the-rage, and daily MTV fare consisted of endless videos featuring girls in thigh-high boots and little else, Nirvana came along to bring a sense-of-purpose back into the music scene. While their notion of "purpose" may have struck many party-hearty rockers of the time as overly depressing and self-indulgent, and lord knows that it was, Nirvana's music also served to mirror and reflect all that was occurring—both good and bad—during those ever-changing times. The fast-line lifestyle of the '80s was officially over—and Kurt Cobain, Krist Novoselic and Dave Grohl were there seemingly to rub our cherubic faces in that fact. Sex was out, drugs could kill, and fast cars were too expensive. What else was there to do but hang out, play music and feel sorry for yourself?

"Nirvana didn't come from the same place musically as so many of the bands of the late '80s did," Grohl said. "A lot of the bands in Seattle had evolved seemingly in a musical vacuum, where there were obviously a lot of influences floating around, but it was far different than the stuff that was happening down in L.A. Thankfully, by the time we came along, that scene was starting to die out, and people were searching for something new and different to take its place."

The music Cobain created with Nirvana during the band's short but brilliant time in the spotlight was unlike anything else the rock scene had ever heard. There were tinges of punk aggression, sparks of Dylanesque insight, and gobs of raw rock power housed within seemingly every one of the band's odes to love and life. Whether it was the darkly disturbing perspectives of *Lithium* or the darkly disturbing (notice a pattern developing



Nirvana:
"The people who
found us were
searching for
something
different."

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and the man that served as its guiding light... that troubled, brooding, poster boy for Gen X, Kurt Cobain.

"Kurt was an incredibly gifted, but incredibly troubled person," a band confidant revealed. "You'd deal with him a lot and he'd seem to just be a regular guy. He even had a pretty good sense of humor— though it did tend to be a very dark sense of humor. But it wasn't hard to see that there was something tearing away at him. As the band got bigger and bigger, and his personal fame began to grow, he just started becoming more and more unpredictable and more and more reclusive. I don't know if anyone knew that his life was going to end as tragically as it did, but we all sensed that he was a very unhappy soul."

When Cobain put a shotgun barrel in his mouth and pulled the trigger on that fateful day in April, 1994, more than his physical being died. With his passing went the hopes and dreams of countless directionless teens who saw in Nirvana's blond frontman a musician capable of putting their own hopes, fears and dreams into words. But when Cobain sang, it was more than just his words that rang true— contained within the very structure of his songs were the sentiments of a generation that felt misused, misguided and misjudged. Though he was an intensely personal songwriter, his special skill was as a communicator whose own feelings and emotions perfectly reflected those of his audience— whether he knew it or not. The fact that Cobain never realized his power or understood how intense his fans loved him have served to make his untimely death all the more tragic.

"It scares me to look out into an audience and see them singing the words right along with me," Cobain said shortly after the release of *Nevermind*. "It makes me feel like they're inside of me, sharing my personal thoughts."

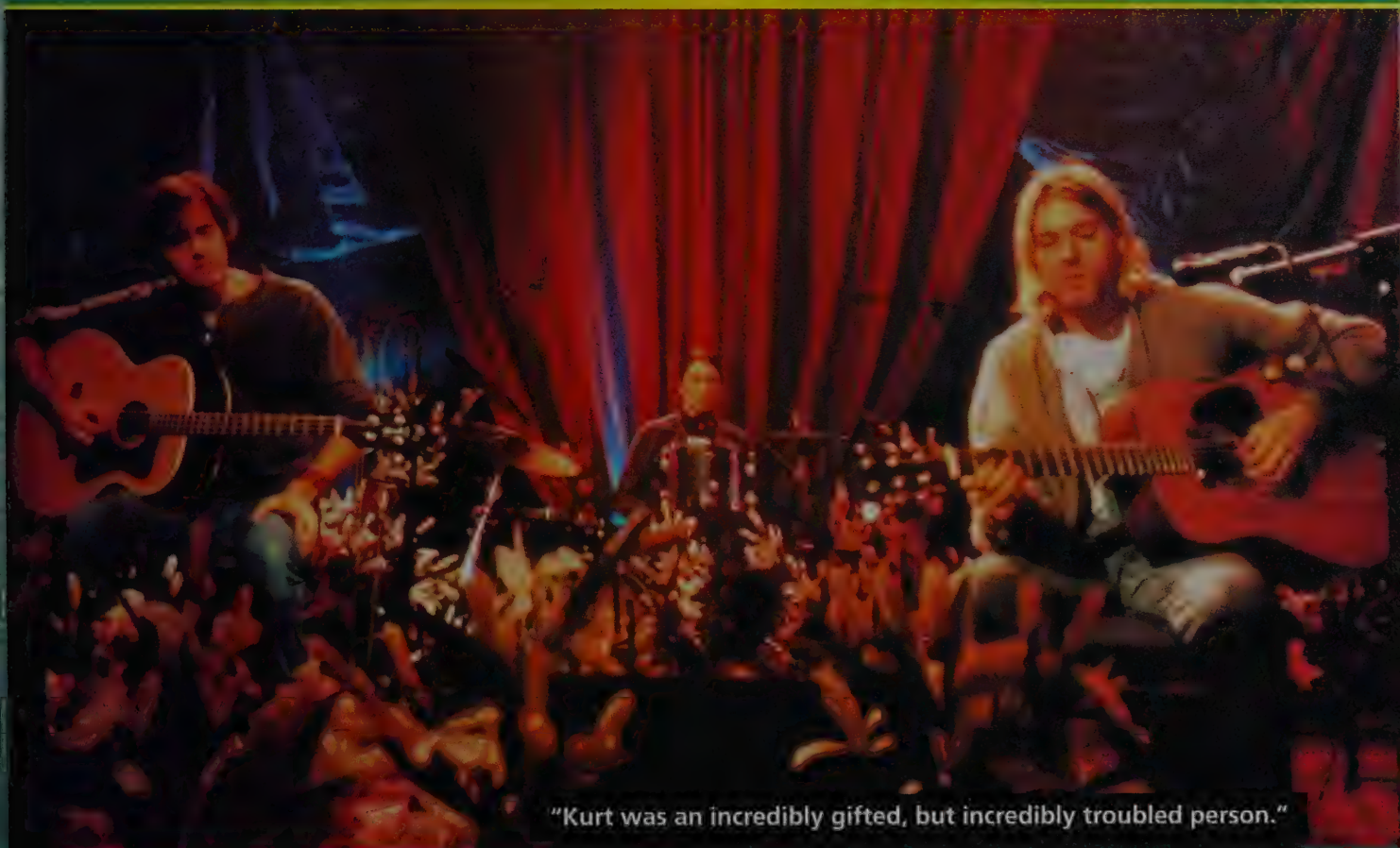
It was this incredible dichotomy— the star-who didn't want

to be a star who feared the audience that loved him— that ultimately served to be Cobain's downfall. From virtually the moment Nirvana hit the top of the charts, rumors of the singer's drug use, his unhealthy lifestyle and his suicidal conversations filled the rock wires. Most of the time these stories were quickly dismissed as the rantings of another star-crossed rocker out to keep his name in the headlines. But in Cobain's case those rumors proved to be prophetically true. His words, his songs and his actions were all thinly veiled cries for help— cries that too often fell on deaf ears. When he intentionally overdosed on prescription drugs during Nirvana's final European tour, his publicist quickly dismissed it as "the flu". When he confided in friends that he often thought of killing himself, they simply offered him another drink. Even the members of his band, who *always* stood by to aid Cobain in any way they could, never fully grasped how tenuous his grasp on life had become.

"With Kurt, it wasn't always that easy to know what was happening," Grohl said. "He kept to himself a lot, especially after he got married, so Krist and I mostly saw him at shows or when we were in the studio. I think that's where he tended to be at his happiest, so maybe we didn't see all that was happening. I know on tour, we tended to stay to ourselves a great deal, so some of his problems may have gone unnoticed."

Whether or not Grohl and Novoselic had fully noticed Cobain's problems prior to his tragic end, it's most unlikely that they would have been able to do anything about them. By the time 1994 had rolled around, there was seemingly nothing that could have deterred him from his fate. Here was a guy who seemingly had everything; fame, fortune, a loving wife and a beautiful baby. Unfortunately for Kurt Cobain, it just wasn't enough to satisfy his troubled soul.

"Nirvana didn't come from the same place musically as the '80s bands."



"Kurt was an incredibly gifted, but incredibly troubled person."

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S O U N D G A

It was a little after noon when Soundgarden's Chris Cornell and Kim Thayil innocently strolled into New York's famed Carnegie Deli. The rockers plunked themselves down at one of the tiny tables strewn with all sorts of deli fare; bowls bursting with sour pickles and shiny metal tins filled to the brim with such condiments as mustard, ketchup and relish. The West Coast pair picked up a menu and started to peruse the listings, looking for something special to satisfy their sophisticated Seattle palates. To their mutual horror, all that confronted their eyes were listings for bizarre and potentially unappetizing selections like cow's tongue and chopped chicken liver, all of which the Big Apple natives seemed to devour with particularly carnivorous glee. No such dice with Chris and Kim, who after gasping in disgust as they watched the New Yorkers shove football-sized sandwiches down their throats without even coming up for air, promptly stood up and walked out of the establishment in quest of more sedate mid-day cuisine.

"We're all very proud of what we've accomplished."

Thankfully, Cornell and Thayil apparently enjoy a more adventurous outlook when it comes to the music they create along with bandmates Ben Shepherd and Matt Cameron. While an overstuffed corned beef sandwich can make them run for cover, there hasn't been a rock lick yet invented that causes these guys to even break a good sweat. If truth be known, there isn't a more daring, bold and cutting-edge band in the hard rock world than Soundgarden, a fact once again proven on the band's latest outing, **Down On The Upside**. Considering the group's recent achievements, which in the last five years have included the release of two consecutive multi-platinum albums, **Badmotorfinger** and **Superunknown**, it should come as no surprise that their latest disc once again pushes the creative envelope of contemporary music, issuing a brazen challenge to any other band on the scene to either get with the program or end up eating Soundgarden's musical dust.

"To us, this album really isn't anything that new or different," Cornell said. "It's just our new release, and we're very proud of it. Every time we make an album the challenge becomes to present something fresh and exciting as well as something

Cornell strikes his Jesus Christ Pose.



1993 1993 1993 1993 1993

R D E N

that really turns us on. I think on **Superunknown** we may have gotten away from some of our basic rock structures a little too much— even though we were all very pleased with the results we got. This time we were experimental in a different way, but we may have made a more straight-ahead rock album in the process."

It seems downright silly to debate the merits of Soundgarden's rock attack with Cornell. After all, who knows the band's music better than the man who has been at the group's helm since their formation almost a decade ago? If he says that the band may have wandered a bit too far astray on their last album, who are we to argue? As the original "Seattle Scene" band, Cornell and Co. have witnessed all of the incredible changes that have transpired in rock music since 1985, and they have played a pivotal role in that evolutionary process. This time around they've decided to offer their millions of faithful followers a new twist on the Soundgarden musical "formula", allowing Thayil's metallic guitar work to freely intermix with a more technologically spirited group sound. The results from start to finish can only be described as intoxicating in their heady brew of rock reactants.

"We wrote a lot of material for this album," Cornell said. "I don't even know how many songs we actually had written before we got down to the tough process of deciding which ones to really concentrate on. But we always more-or-less work that way. Everyone in the band tends to write, and we like all the things we do, whether they are together or on our own, to be heard and really given a chance. But only the best stuff makes it. We're not here to give everyone an equal chance. It's survival of the fittest— at least when it comes to the songs."

With their new album out, a new challenge now must be faced by the members of Soundgarden— and by Cornell in particular. After suffering through a lengthy period of pain and frustration during the band's last U.S. tour due to the strain he continually placed on his vocal chords, the singer now faces the question of how his voice will hold up once the band again hits the tour trail as a vital part of the Metallica-headlined Lollapalooza Festival. Freely admitting that he really "only knows one way to sing", Cornell is well aware that a recurrence of his vocal problems could not only do irreparable damage to Soundgarden's career, but to his throat as well. True to his nature, however, Cornell

BY NORMAN HYATT

pays little heed to those who insist that he start taking better care of his pipes.

"There's not much I can do about it," he stated. "I've taken the time off that the

crowd, I grab hold of the microphone and just sing as loud and as hard as I can. If something happens, then it does, but I'm not anticipating anything bad happening, and I'm certainly not gonna worry about it."

Hopefully, any vocal problems that Cornell suffered through in the past are now nothing more than distant memories. All involved can now begin focusing on Soundgarden's latest U.S. tour— their first since the State-side road effort they were forced to interrupt two years ago when



Soundgarden:
"To us the
new album
isn't anything
that new or
different."

doctors prescribed, and they all tell me that I should have no problems in the future. But I also realize that I do put a lot of pressure on my vocal chords on a nightly basis, and since I'm not a particularly well-trained vocalist, I don't know that many of the tricks to avoid putting that kind of pressure on them. All I know is that when I get up in front of a

their vocalist initially developed his difficulties. Certainly on the band's new album, Cornell has never sounded better, utilizing his gruff, screamed delivery in perfect balance with a more subdued— though no-less-effective— style. The bottom line for Soundgarden in 1996 may well be that nothing— be it vocal problems, musical shifts or even strange dietary habits— can stop their musical juggernaut from overwhelming the music masses around the globe.

"We're all very confident about what we've accomplished this time," Cornell said. "Now we're looking forward to getting out on the road again and picking up where we were forced to leave off last time. We've already played a few shows in Europe, and those went very well. I see absolutely no reason for things not to just keep getting better and better for us."

PEARL JAM

What do you do with your free time when you're a member of the most successful band of the '90s, yet for a variety of often mysterious reasons you've played a grand total of five U.S. concerts in the last three years? Well, if you're a member of Pearl Jam you do whatever is necessary in order to maintain your sanity. Sitting around twiddling their thumbs has never come easily to Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament and Jack Irons. They'd much rather be making new records or performing their material in front of thousands of adoring fans. But the Jammers have *never* done things to particularly satisfy themselves. It often seems as if they're answering to a Higher Authority—a force that keeps directing them down the path of greatest resistance. They won't tour until they settle their on-going battle with TicketMaster, and they apparently won't release an album until they can tour—it's the kind of *Catch 22* that can drive anyone crazy.

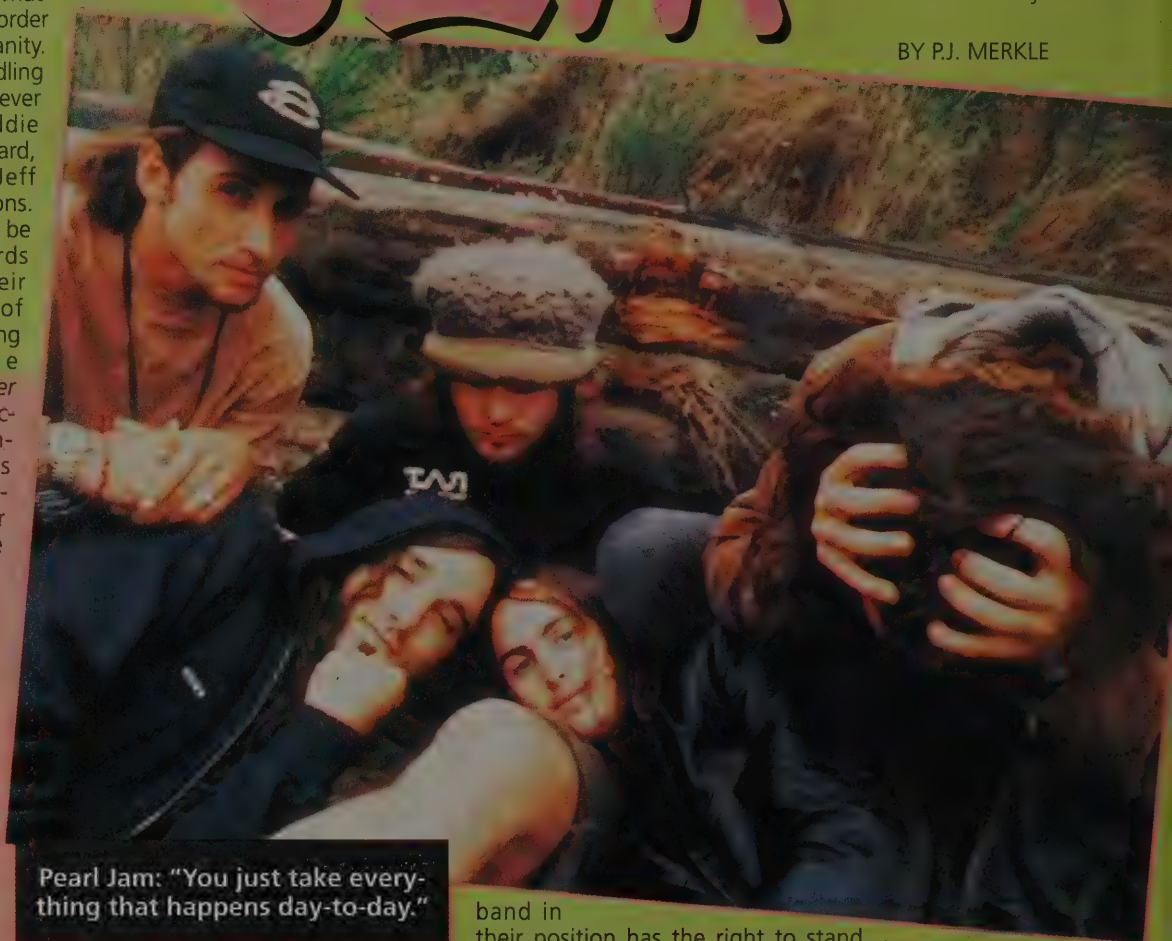
"You make the most of your time, and you really appreciate any chance you get to play," McCready said. "One thing you never have to worry about us—we *won't* get burnt out from keeping this kind of schedule."

Here's the latest info we can give you on a variety of Pearl Jam fronts. Even as you read this, the band continues to work at a leisurely pace on their new album—a disc that has been rumored to be completed and coming out on numerous occasions over the last 18 months. Yet despite the impending completing of the disc, no official release date has even been discussed between P.J. and their label. And in a somewhat related matter, evidently the band's management team has continued

talking with TicketMaster in an attempt to resolve their on-going dilemma. The fact is that the ticket agency desperately wants to work with Pearl Jam and previously buckled to the band's ticket pricing and handling demands. TicketMaster actually got so desperate that they bent to the point where fans would have had to pay only six cents more to TicketMaster than to Pearl Jam's own ticket handling operation. Still, despite these concessions, Pearl Jam has continued to shun the nation's largest ticket agency—a firm that could ensure their next tour to be among the biggest rock events of 1996.

"With any other band I'd say that there was a great deal of reason for optimism," a source inside the Pearl Jam camp revealed. "But with these guys, you just never know. It's not that they're trying to be difficult; it's more that they feel a

BY P.J. MERKLE



Pearl Jam: "You just take everything that happens day-to-day."

band in their position has the right to stand up for what they believe in. You've got to give them credit for being idealists, if nothing else. They know that everyone would like to see them, and they really want to get out there. You've got to keep in mind that these guys made their reputation as a live band; not being on the road is tearing them up inside."

According to those on-the-scene, the recent lack of work has begun to cause a bit of friction with Pearl Jam. While McCready kept himself busy working with Mad Season, and the rest of the band helped fill their road "jones" by touring with "The Godfather Of Grunge", Neil Young, none of this has effectively replaced the band's own recording and touring credits. Apparently both McCready and Gossard have

expressed a degree of dissatisfaction with the group's inactivity, mentioning to insiders that they view vocalist Eddie Vedder as the catalyst for such difficulties. While these are far from deep-seated problems, they apparently have begun to concern certain forces at the band's record label, all of whom are waiting with baited breath for the next P.J. album release.

"We want the album," a label spokesman said. "We've been waiting for it, and we'll run with it the minute we can. Working with Pearl Jam is somewhat akin to what we go through here with Michael Jackson; we wait until he's ready to go, then we all move as fast as we can. I guarantee you that as soon as we get the finished masters of the next album, the label machine will kick in. That record will be out a week later if we can do it."

Ironically, there were stories last summer, all coming from "reliable" sources, that Pearl Jam has already turned over their finished tapes, and that the label was contemplating the proper means of marketing the first group effort since 1994's **Vitalogy**. Depending on whom you believe, either those tapes never were, in fact, handed over—or the band decided that they wanted to do more work on them *after* handing them in. While this second scenario seems a bit far fetched for even a band as unpredictable as Pearl Jam, our label source indicates that he wouldn't be surprised if the band had indeed recalled their "finished" product.

"We all know that Pearl Jam are perfectionists," he said. "We had them question whether they could rework certain things on both

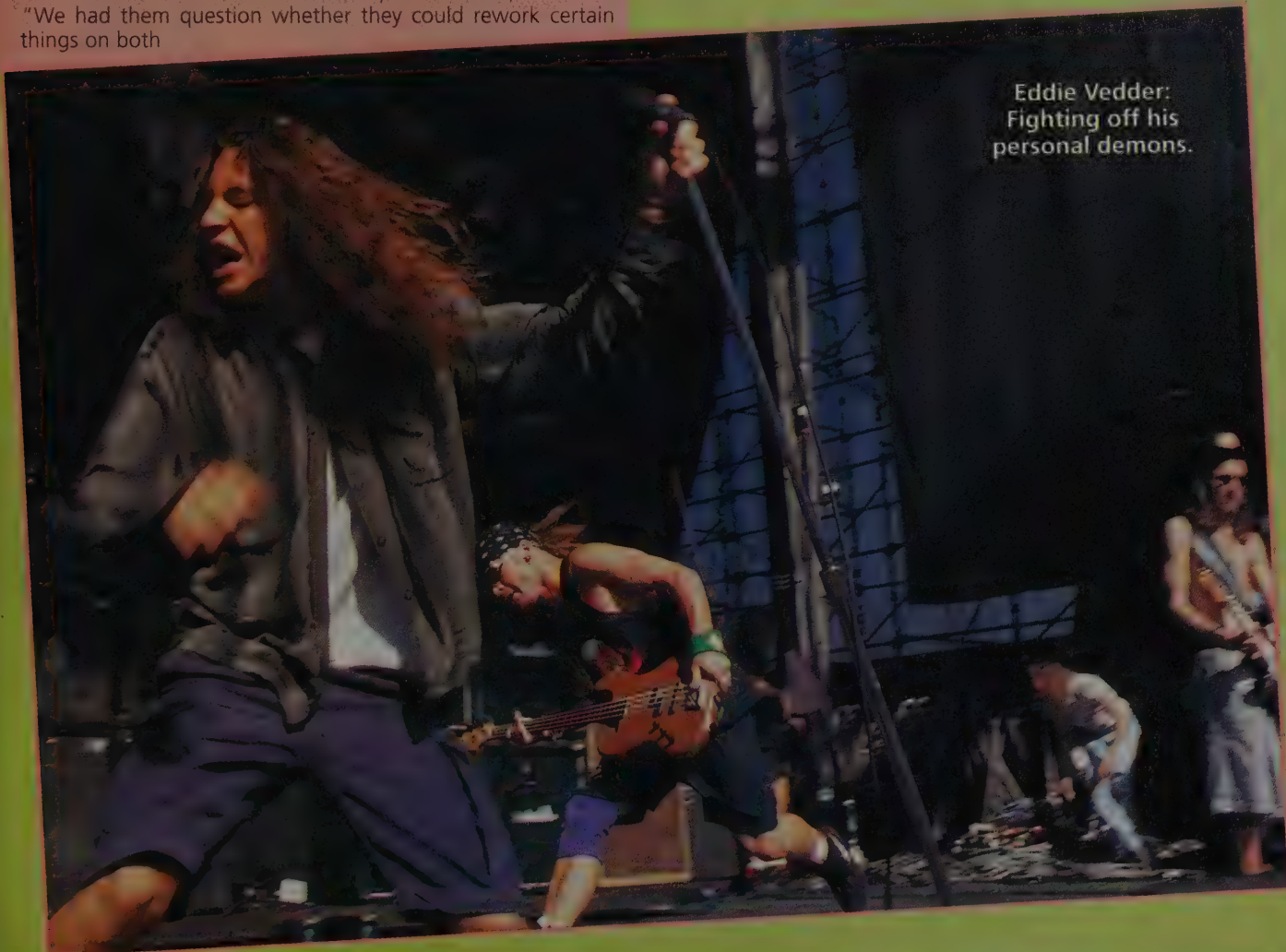
Vitalogy and **Vs.** It's just their artistic temperament to always believe they can do something better. And since they don't have the pressure of needing to have product out by a certain date in order to fulfill concert obligations, they've become more particular than ever about the material they release."

Back in December, when the group's **Merkin Ball** single, *I Got Id*, sailed instantly to the top of the charts, it seemed as if the pump had been perfectly primed for a new Pearl Jam album. But now, some five months later, there's still no definitive word about when—and if—that new disc will emerge. One has to believe, however, that the internal pressures that are building up within Pearl Jam will soon begin to peak. These pressures will either prove to be a major benefit to the group's immediate future, inspiring them to do whatever is necessary in order to record and tour... or it may cause them to eventually go their separate ways. While no one, especially those within the band, want to

even consider the possibility of such a dire future, there's no question that it has crossed the band member's minds.

"You never can look that far ahead," Ament said. "I learned that when I was in my previous band (Mother Love Bone), where we thought things were going great and then all of a sudden our singer (Andrew Wood) died. It makes you realize how fragile all this can be. That's why we're trying to appreciate what's happening to us as much as we can."

"We won't get burnt out by keeping this kind of touring schedule."



Eddie Vedder:
Fighting off his
personal demons.

Green Day's Billie Joe Armstrong has been called every name in the book—some good, some bad, some not even translated into English yet. To many he's the leader of punk's '90s revival, the hyper, eye-rolling, hair-dying, slightly crazed frontman for a band that's sold over 20 million copies of their two most recent albums, **Dookie** and **Insomniac**. To others he's little more than a spoiled rock and roll brat, a demanding, insensitive, snot-nosed punk who only wants to have things his own way. No matter how you may view him, there's no denying that Billie Joe is a star, the guy most responsible for leading Green Day on their dizzying trek up the rock and roll ladder. Along with drummer Tre Cool and bassist Mike Dirnt, B.J. has helped reshape the contemporary music landscape with

his short bursts of primal rock and roll energy. And through it all, Billie Joe has emerged as one of the most talked-about, controversial and admired rockers of his generation. Love 'em or hate 'em, with his face on every magazine, and his songs on 24-hour radio play, there's just no way to ignore 'em. Recently we caught up with the reclusive Billie Joe to learn how life has changed for he and his bandmates since they became international superstars.

Hit Parader: Has the band's incredible success had only a positive effect on your life?

Billie Joe: For the most part, yeah. The bad side of it is that I just can't go out and do what I want anymore. I can't go into rock

GREEN DAY

BY MIKE "MONEY" MURPHEY

clubs and just hang out. I can't walk into a store and go shopping like anyone else. That's the down part. But after I kind of understood how it was going to be, I started reacting to it. I don't mind keeping to myself, and spending time with my family—I love doing that. But I also do want to be able to go out and stay in touch with people and find out what's going on out there. I don't want to turn into some kind of shut-in. I think being cut off from people would have a real bad effect on my music.

Green Day: "Our music reflects who we are and what we are."

HP: Have you been able to enjoy all the good things that have come along with Green Day's platinum status?

BJ: What's strange is that you normally think that as soon as you take care of your financial problems, life becomes easy. But what I've found out is that there are always new problems that come along once you've got what you might view as the 'conventional' problems taken care of. Yeah, it's great not to have to worry about



money any more; it's nice to know that my wife and kid are gonna be taken care of, but I never really understood all the other problems that can come along with a little success. I'm still not so sure it's an even trade-off.

HP: Would you say your general attitude towards life is upbeat?

BJ: Most of time I'm that way. There are times when things get to me, but I think I'm beginning to handle it all a lot better than I used to. Thankfully, my family gives me some perspective on things and keeps me grounded. There were times after **Dookie** came out that I really thought I was going nuts. I didn't understand what was going on. Everything was so new and so different. I felt really alone at times and apart

"The only bad side of success is not being able to go out when you want to."

from everyone else I knew. That's why having my wife and kid are so important now. They give me a sense of responsibility and they allow me to deal with what's happening with a much better feeling about myself.

HP: People have commented that there's a more somber mood to **Insomniac** than there was on **Dookie**. Why is that?

BJ: My music reflects who I am and where I am at any given time. The things that are around me, and the people I come in contact with are what give the music the attitude it has. I don't know if I totally agree with you saying this album is more somber than the last one; it may be a little more

Billie Joe: "Life always has new challenges for you."

mature. It reflects some of the experiences I've had since **Dookie** came out, just as the next one will reflect some of the things I've experienced recently.

HP: So can we expect a song about you getting arrested in Milwaukee last November?

BJ: Maybe. That whole incident was so strange. I didn't even know what had happened at first. All I know is that I dropped my guitar pick while we were playing, so as I bent over, I figured I'd just show the crowd a little moon. So I dropped my pants and did it. A second after it happened, it was forgotten about. But after the show, all these cops were standing around and they threw handcuffs on me and took me to the police sta-

tion. It was really incredible. They charged me with disorderly conduct and indecent exposure, and threw me into a cell for about three hours. They eventually fined me and then let me go. It was a really nasty experience.

HP: Did they say why they did it?

BJ: I remember someone at the police station talking about finally doing something to clean up rock and roll. They talked about "common decency" a lot. Hey, the whole thing was a joke to begin with. I bet they couldn't find one person in the crowd who was offended by what I did.



PHOTO: NEIL ZLOZOWER

HP: You've been able to tour in the biggest arenas all over the country, yet you've also managed to keep your ticket prices at \$15. Why can't other bands do that?

BJ: Why don't you ask them? I don't know why they can't. We don't seem to have much of a problem with it. We're working with TicketMaster, who I know have gotten a bad name in recent days, and they seem to be handling it fine. They know we want to keep our prices low, and they've done everything in their power to see that it happens. I guess there are two types of bands; those that complain about why they can't get something done, and those that do whatever is necessary to make sure it gets done.

Once every decade—give or take a few years—a performer or group comes along that through a combination of luck, fortitude and design manages to totally change the rock and roll landscape. Back in the '50s that guy was the hip-shakin' Elvis Presley. In the '60s it was the guitar maestro, Jimi Hendrix. In the '70s Van Halen put the pedal to the metal. And in the '80s the decade's most influential band was Metallica. Each of these artists had a significant and lasting impact on the style, sound and attitude of their generation—an influence that usurped the impact of any other performer of their time.

Whether he likes it or not—and odds are he isn't thrilled about it—in the mid-'90s Trent Reznor is fast becoming his generation's most potent musical force. In addition to virtually single-handedly creating such platinum-selling masterworks as last year's multi-platinum, **The Downward Spiral**, Nine Inch Nails' main man has emerged as the patron saint of an entire branch of the alternative rock family tree. The brilliant but occasionally unpredictable Reznor has forged a musical persona so strong and so pervasive that his influence, whether direct or inferred, has touched the artistic souls of just about every new performer currently inhabiting the rock jungle. From musical descendants such as Marilyn Manson and Prick—both of whom have enjoyed Reznor's hands-on approval and support—to the likes of Filter, whose two charter members grew up under Reznor's protective wing, this charismatic, black-haired visionary has blossomed into this era's most influential and inspiring rock and roll guiding light.

"My songs are so personal, they come from deep inside me," Reznor stated. "I started writing down my thoughts—usually very dark, depressing thoughts—and those eventually became the lyrics to my songs. I am surprised that what's going on in my head has been accepted by so many. I always believed my work was too dark, and far too personal, to be accepted the way it has."

Growing up in the rural Pennsylvania town of Mercer, Reznor always sensed that he never fit in with the small town values that his parents embraced so passionately. While studying piano at the tender age of five, young Trent began to become aware that he possessed a special gift—one that his sports-loving school mates failed to understand. He was encouraged to focus virtually all of his attentions on his music, foregoing a variety of social activities that he now admits may have made him "a little more normal." But after practicing for eight hours a day, six days a week, for the better part of the next decade, something magical happened—Reznor discovered rock and roll, Kiss in particular, and his life was changed forever.

"When your world has basically consisted of being trained to be a classical pianist by a nun, the idea of standing on stage breathing fire, spurning blood and playing loud rock

NINE INCH NAILS

BY ALLAN FOSTER

and roll was incredibly exciting to me," Reznor said. "I began to realize that rock and roll could take me places that classical music never could."

Despite his strong inclination to drop everything else and immediately begin pursuing a career as a rock and roll musician, for a while Reznor's life followed a much more predictable and safe path. He continued studying piano, and eventually went off to Allegheny College where he studied computer technology. Rather than turning into a Bill

"My songs are so personal, they come from deep inside me."

Gates-styled computer geek, however—a guy more interested in creating new screen savers than utilizing the technology to its maximum degree—Reznor began wondering how he could apply his computer knowledge to his love of music. After hearing the instantly forgettable, Human League/Flock Of Seagulls brand of synthesizer-inspired rock of the early '80s, Reznor felt he had discovered his answer.

"It was an interesting time, not so much for the music that was being made, but because synthesizers were finally reaching the point that the average musician could afford them," he said. "I went out and got a sequencer that I could attach to my computer, and that opened up a whole new world for me. A lot of the things that I had wanted to express, but had never felt comfortable doing, were finally beginning to come out. It all began to make sense to me."

It wasn't long before Reznor turned his back on higher education, moved to Cleveland and began working in a local

recording studio. During the days Reznor would listen to as much music as possible, then late at night, just before the studio was about to shut down, he'd go in and fool around with the equipment, familiarizing himself with as many studio techniques and quirks as possible. Inspired by the likes of Kraftwerk, Reznor soon began to develop his own hard-edged style that incorporated his understanding of technology with his love of basic rock and roll. It was an exciting time of discovery, a period that laid the foundation for what would soon emerge as the beginnings of Nine Inch Nails.

"Making music was a dream to me," he said. "It was also my greatest fear. I had spent most of my life playing pieces by classical composers—now I wanted to write my own music. That was very intimidating; it was a great achievement for me when I wrote my first song at the age of 23. I just decided to put my feelings and emotions into every song, and just go for it. I didn't know where it was going, and I didn't care. I felt totally free for the first time in my life."

That freedom soon led to the creation of demo tapes that by 1988 had made the rounds and been passed on by most of the major labels. Finally a small indie label decided to give Reznor a few bucks and allow him to record the first NIN disc, **Pretty Hate Machine**, a hard, confusing and all-together cynical view of the world that surrounded Reznor. Critics either loved it or hated it—but few ignored it. Reznor followed up that initial success with two EPs, **Broken** and **Fixed** both of which further employed his unique blend of technology and metal to present a totally unique musical amalgam. Though he hid behind the Nine Inch Nails band name (though for all intents and purposes he was the entire band) and he failed to even show his face on album covers, Reznor's sound soon became one of the most recognizable in the rock sphere. And when **The Downward Spiral** soared past double platinum in 1995 there was no doubt left in *anyone's* mind that this guy was more than a successful rock musician, he was a true musical visionary. Now, with the impending release of NIN's next disc—a disc that may well prove to be an apocalyptic event in terms of its media coverage and commercial impact—Trent Reznor truly has become the voice of his generation, a dark, brooding, eminently disturbing voice fit to speak the troubles of Generation X.

"Trent works in a way that is so totally unique," explained Filter's Richard Patrick who served along-side Reznor as NIN's guitarist for three years. "Especially in the studio, he's in a world totally his own. He has thoughts running through his head that the rest of us just have to guess at. I enjoyed working with him on stage, but especially when it comes to making an album, there's really not room for anyone else. Trent is a genius who is only now beginning to tap his full creativity."

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**TRENT
REZNOR**

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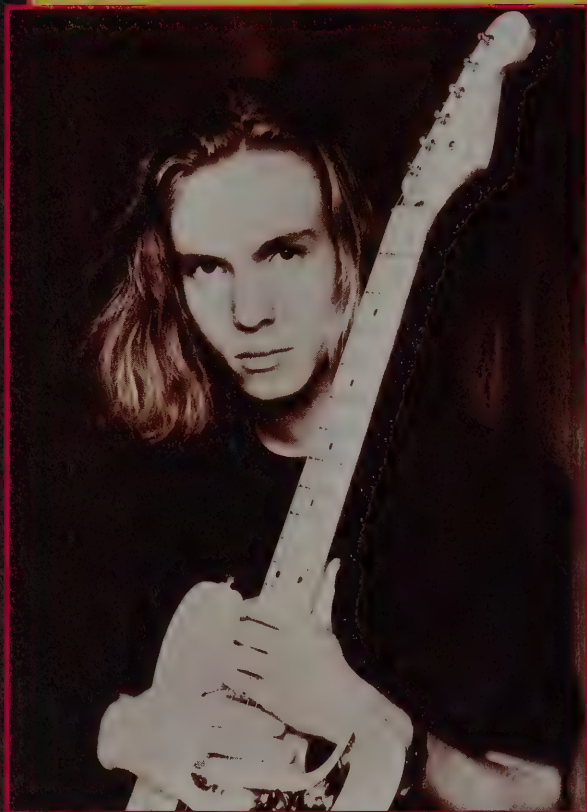
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SHOOTING STARS



KENNY WAYNE SHEPHERD

They say that the era of the Guitar Hero is long in the past. They say that today's rock audience doesn't want to be dazzled with six-string virtuosity. They say that anyone trying to play the blues is only trying to commit commercial suicide. What the hell do *they* know?

Kenny Wayne Shepherd is one musician out to prove that a guy can play the blues and sing the blues all the way to the top. A protege of the late, great Stevie Ray Vaughn, Shepherd is a six-string-totin', blues lovin' son-of-a-gun whose debut album, **Ledbetter Heights**, has continued to sell impressively since its release last summer. With the disc's intoxicating blend of hear-felt passion, and fiery guitar thunder fans of music ranging from B.B. King to Pearl Jam have flocked to Shepherd's cause.

"Blues is about real life, real feelings," Shepherd said. "It's something that you feel inside and need to reach out and communicate to everyone. Every time you play it's important. It doesn't matter if it's a little club or a big arena—you've got to make the connection. You've got to make them feel the blues."

Shepherd comes by his love for the blues honestly. Born and raised in Shreveport, Louisiana, young Kenny was surrounded by music from childhood. His father was a noted radio personality in town, allowing the family access to any concert that roamed through the deep south. When he was only seven years old, Shepherd had an experience that changed his life forever.

"We went to a Stevie Ray Vaughn show in town," he said. "He lifted me up on the amp case on the side of the stage and I sat there the whole time watching him play. I was hooked. I started asking my dad for a guitar right then and I finally got one about six months later. I started listening to everything I could get my hands on—Howlin' Wolf, Albert Collins and Albert King. The blues really got a hold of me. That's why I really appreciate the chance to pass along my love for the music to others."

MANHOLE

The lines of distinction between various (and apparently divergent) forms of music continues to become less and less clear. Just a few years ago straight-ahead rock acts would have never even dreamed of trying to incorporate such varied influences as rap and hardcore into their sound. These days such a bold move has become almost commonplace. Yet few bands have managed the difficult melding of such differing styles as Manhole, a Los Angeles-based quartet that's as street-savvy as you can get—yet as rock and roll as can be. On their debut album, **All Is Not Well**, vocalist Tairrie B., guitarist Scott Ueda, bassist Rico Villasenor and drummer Marcello Palomino deliver the goods with an intense, no-holds-barred style that's guaranteed to rattle your nerves and shake your dental fillings.

"Music should be more than just entertainment," Tairrie said. "It should be an important means of expression. Our music isn't just there to put a smile on someone's face. It's there to make people think, to get them angry, to make them do something about their situation."

On such songs as *Hypocrite*, *Cycle Of Violence* and *Six Feet Deep*, Manhole manage to take direct shots at many of society's ills, and their aim is dead-on. This is music designed to shake up the masses and incite them to action. While some may have trouble accepting the decidedly revolutionary stance the band presents throughout their disc, there's no denying that Manhole is a band that not only believes in what they're saying, but has also found a special way of saying it.

"If we can get enough people to listen to us, they'll understand the message," Tairrie said. "This isn't party music; it's the *new* sound of the street."



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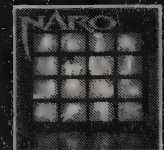


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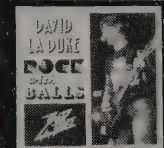
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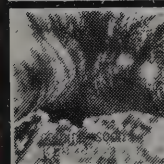
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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

It doesn't take much to get Kix' vocalist Steve Whiteman to speak his mind, especially about his band's new album, **Show Business** or other people's videos. Thank goodness guitarist Ronnie Younkins isn't so talkative or the guys would need their own magazine!

Violet, Hole

Steve: Not my cup of tea. That's all.

Ronnie: It's okay with me because I got some punk in me. You got to have some trash once in a while.

Steve: It doesn't suck, I don't mean it like that. The video is cool, kinda odd looking. I'd think I'd remember it.

Ronnie: I hope she feels better.

You Wreck Me, Tom Petty

Ronnie: Tom? Cool.

type guitar solo)

Steve: The bumble bee death. That's what I call that kind of stuff. This video is not one of this best, it looks like he took it easy on this one.

Ronnie: I agree with Steve. It's not his best video but it's a cool song.

Infected, Bad Religion

Steve: This is everything I'm sick to death of. The shorts and battle boots and the stupid shirts and the dumb haircuts; absolutely no

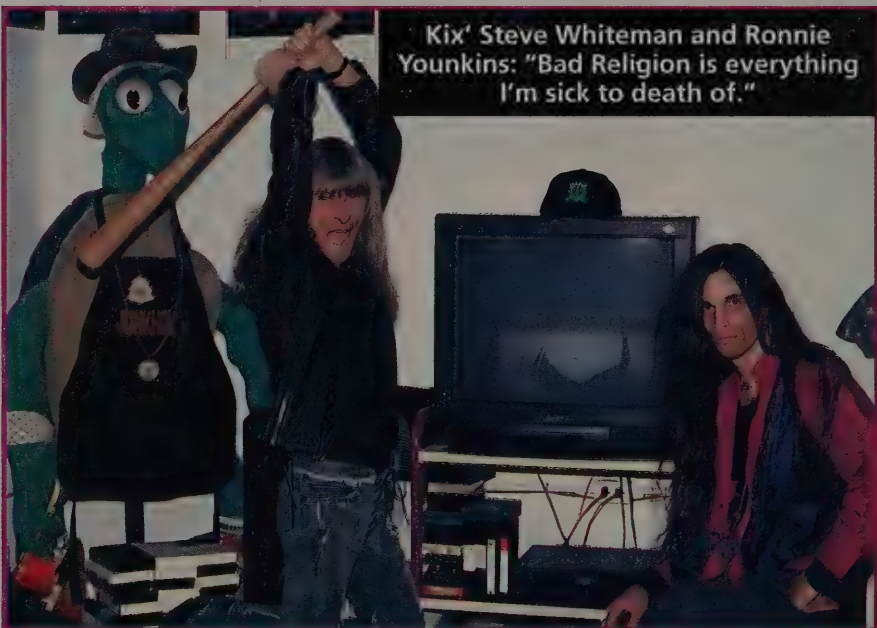


PHOTO: GAIL FLUG

Steve: He makes great videos, he always has. Tom Petty has grown on me over the years. I never considered myself a fan, but I love every song on his greatest hits album. It made me want to go out and buy some of his older albums. Talented guy.

Ronnie: Yeah, you can't deny talent.

Steve: I always thought his biggest influence was Bob Dylan and I was never much of a Dylan fan. I liked real hard and heavy and sweaty and scummy music when I was a kid and Dylan never did anything for me. As I got older I got wiser and appreciate talent.

Ronnie: He always has great old guitars in his videos. That's my kind of lead, two strings, three fingers...I'd rather hear that any day than (mimics a typical fast Malmsteen-

concern for what the crowd thinks of how they look or how they perform. I hope that's over with. I think people have to realize we're supposed to entertain people, not gross them out.

Ronnie: A little more distortion on those guitars, guys. (laughs)

Steve: It's nothing I haven't heard in the past five years that every other band hasn't done before. If people like this kind of music, they'll like this band. I've had my fill of it. It's time for some fresh music and a fresh look to come back. It always thrilled me to see bands like Aerosmith and the Stones because they went out of their way to look so damn cool that you idolized them for their coolness, the presentation of their show

and their music, and this band obviously don't have that. We try to put that into our shows and these guys don't have a clue. I'm sure they don't care, which I guess is the attitude of this music.

Delusional, Quicksand

Steve: Are these guys the band? I don't know what the band looks like.

Ronnie: If the director is trying to present a band here, he's not doing a very good job. I'm sorry, I don't get it.

Steve: I don't either. Can we pass over this one?

Hip Today, Extreme

Steve: I like these guys.

Ronnie: That's a cool concept, playing in a box in the middle of Times Square. There's a great guitar hook in the song. I like the way it stops and the drums and vocals carry it. And I love the long haired girl, who ever she is.

Steve: I saw them play this song on the **David Letterman Show** and they did it great. These guys are very talented. I don't know why the singer cut all his hair off, I don't get that, but it's a cool video. He's unique, he's got his own thing going and I like that. You see, this is rock and roll. Great band, I wish them all the luck in the world. I consider them a band in our genre and I'm pulling for all of us; The Cinderellas, the Warrants, Kix. All these bands that have done it before and have kinda been written off. That's bull.

Long Time Dead, L.A. Guns

Steve: These guys have been around long enough that they've earned respect. I saw them once in West Virginia and they're a good band.

Ronnie: Phil Lewis played in my hometown one night with his own band. They were driving a van with a trailer tied to it, moving their own gear...it was great.

Steve: It's one of those cut-cut-cut-cut videos. You don't get to see what the band looks like in videos anymore. **Long Time Dead.** Now there's happy title.

Ronnie: It's good to see them out again though.

Steve: Yeah, I didn't even know. I like the song, but the video has too much cutting for me. When you haven't seen a band for a while you like to see a long shot of them once in a while so you know who's still in the band. I've noticed all the commercials today have the same quick cuts. I hate that.

Down by Law, Madball

Steve: I could tell you right now this is going to be a short one. This band sounds like the one in **Ace Ventura**. Strange kids like this kind of music. Kids that sit around and think about setting their parents' house on fire.

Ronnie: I liked Bad Religion better than this one. At least they had a bit of melody in the song.

Steve: This does nothing for me. This is on the borderline of rap music.

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INDIE REVIEWS

JACKYL, NIGHT OF THE LIVING DEAD

After releasing two major label discs (and enjoying platinum success with their debut), Jackyl have joined the ranks of the "indies" with the release of their live album, **Night Of The Living Dead**. For those who were fortunate enough to catch Jesse James Dupree and his boys on the road—or even

insight. The question at hand, however, is whether Celtic Frost was ever big enough for a series of "Frost-inspired" bands to pay homage to the now-departed group. Does anyone really care if Opeth cover *Circle Of The Tyrants*, or if Inner Thought run through *Morbid Tales*? We think not. Everyone even remotely interested in this material is far bet-

there's no denying that a lot of this stuff still sounds great.

Rating: ****

LIFE AFTER DEATH, LIFE AFTER DEATH

Life After Death is a band that manages to walk the difficult line between straight-ahead rock and roll and more severe forms of metal madness. Featuring a variety of talented players who've been around the hard rock scene for years, L.A.D. shows a heavy Thin Lizzy double-guitar influence (going so far as to cover the Lizzy classic *Don't Believe A Word*) while establishing their own unique sound. Such songs as *Hard Times*, *Mother* and *Tagger* are as contemporary as tomorrow's news, touching on such varied subjects as gang violence and lost love, all presented with the band's special brand of rock and roll



Life After Death: A four-star smash.

for those who weren't—this is about as in-your-face an in-concert collection as has come down the pike in a long time. All the Jackyl fan favorites are here; from their radio hit *Down On Me* to their trademark tune, *The Lumberjack*—with Dupree's chainsaw sounding better than ever. This is loud, bawdy, good-time rock and roll—as politically incorrect and out-of-place in these angst-driven times as any album can be. That's what makes it so dang good.

Rating: ****

CELTIC FROST, IN MEMORY OF...

Celtic Frost was one of those bands that people either loved or hated—if they even knew about this unusual Swedish band. From the moment of their formation in 1984, Tom G. Warrior and his men explored metal's dark underbelly, often with surprising

ter off sticking with Celtic Frost's original efforts.

Rating: **

YOUTH GONE WILD, HEAVY METAL HITS OF THE '80s

This three-disc collection presents a comprehensive, if far from complete, overview of the bands and the music that made the '80s rock. From the metallic power of Dio (*The Last In Line*) and Motorhead (*Ace Of Spades*), to the power pop stylings of Dokken (*It's Not Love*) and Poison (*Talk Dirty To Me*), a wide swath of hard rock terrain is covered in this fast-moving set. One might be surprised to hear the names—let alone the music—of such bands as Helix, Europe and White Lion mentioned again; in many ways it seems like decades since their style of silky-smooth hard rock was in vogue. Yet

excitement. Of particular note are the soaring guitar runs of axe masters Terry Williams and Gio Santos.

Rating: ****

CEMETARY, SUNDOWN

For those who believe that Death Metal has finally been swept under the carpet, along comes Cemetery, one of the heaviest, nastiest and darkest units in recent memory. On their latest album, **Sundown**, the band's gothic influence is in full view, filling each song with an unusual and memorable style and sound. This is far from predictable metal fare—the Euro-rhythm beats featured on many songs, and the macabre lyrics of Cemetery main man Mathias Lodmalm clearly mark this as a Death Metal band for the '90s.

Rating: ***

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**

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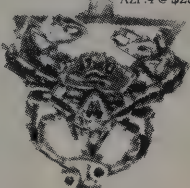
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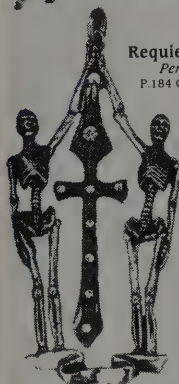
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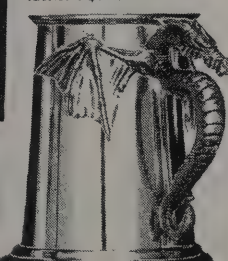
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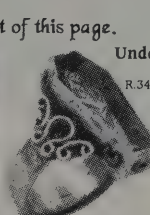
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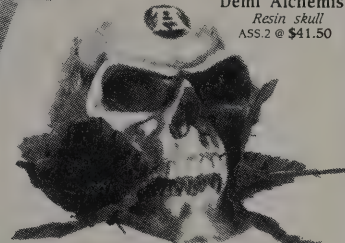
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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

We know that by the time you reach *Hit Or Miss*, buried as it is deep in the recesses of **Hit Parader**, you've already been assaulted by a flood of eye-popping photos and fact-filled features. We know that you've been provided a smorgasbord of rock and roll excitement, and that we've got to really deliver the goods in order to keep your attention. Well, buster, that's just what we plan on doing in this month's action-packed edition of *Hit Or Miss*.

STONE TEMPLE PILOTS, *TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP*

It seems as if each time the Stone Temple Pilots venture into the recording studio, they're liable to emerge with music startlingly different from what *anyone* might expect. Following two consecutive multi-platinum albums, **Core** and **Purple**, many fans anticipated another dose of the moody, brooding, guitar-heavy rock that has become STP's calling card. In sharp contrast, much of the material contained on **Tiny Music** is relatively light, up-beat fare that owes its musical lineage more to the Beatles than to Black Sabbath. Such songs as *Tumble In The Rough* and *Big Bang Baby* find these oft-troubled rockers sounding energetic and happier than one could have reasonably expected.

HIT

SCORPIONS, *PURE INSTINCT*

The Scorpions were one of the biggest bands of the '80s with their slickly-produced metallic songs capturing the macho, party-hearty mood of the times. Unfortunately these Teutonic Terrors have done little to change with the times, and while the material contained on their latest effort, **Pure Instinct**, is still highly entertaining, it has begun to sound

extremely dated. While no one wants Klaus Meine and the boys to suddenly turn into an alternative rock machine, such songs as *Wild Child* and *But The Best For You* are so predictable and so



safe that they lack even the slightest hint of cutting-edge excitement.

MISS

SOUNDGARDEN, *DOWN ON THE UPSIDE*

The arrival of a new Soundgarden album is always cause for celebration in hard rock circles. These Seattle rockers have established themselves as one of the most gifted and challenging bands around, and on their latest disc, **Down On The Upside**, the band has done little to disappoint. New tunes *Ty Cobb*, *Overfloater* and *Pretty Noose* display all the classic Soundgarden elements—the

heavy guitar rumble of Kim Thayil and the throaty roar of Chris Cornell—while cleverly stepping into previously uncharted musical terrain. This one's gonna be big, big, big!

HIT

METALLICA, *LOAD*

If there's one album that the rock world has been waiting for with baited breath, it's Metallica's new one, **Load**. In all honesty, it's a collection that fails to display the instantly appealing qualities of its legendary predecessor, the band's "black" album. Yet upon repeated listenings the true brilliance of the group's new collection emerges. With a heady mix of short and long songs, and a bluesier, looser feel to many of the band's compositions, Metallica may no longer be the Metal Monsters of yesteryear—but they are still unquestionably one of the most aggressively daring bands on earth.

HIT

DEF LEPPARD, *SLANG*

For years Def Leppard was the studio "creation" of producer Mutt Lange,

the man who wrote most of the material on the group's legendary mid-'80s albums as well as the guy responsible for creating the "Def Leppard Sound." Well, on their latest collection, **Slang**, these English Aces have decided to go it alone. Good move! Gone is the overly slick sound that was and is Lange's trademark, and in its stead is a rawer, rougher style that gives the Leps plenty of room to show off their chops. While they may forever be linked with the '80s, there's no doubt that Def Leppard are primed and ready to attack the '90s.

HIT

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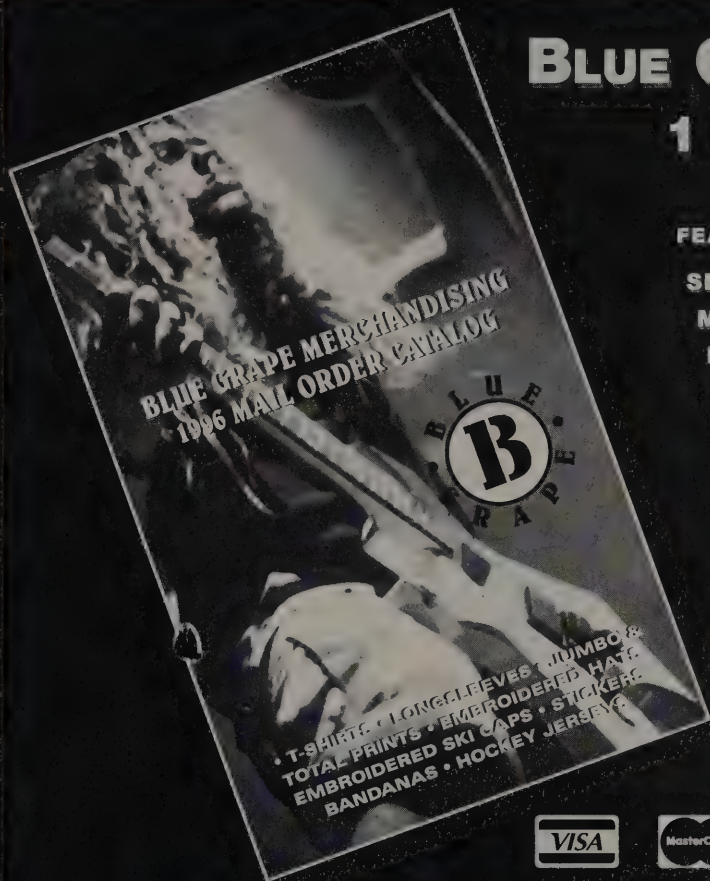
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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

78-79) UNDERACHIEVER 90) BATTLE
90) MARS ATTACK 90) HOPKINS

THE STORY BEHIND THE SONG "UNDERACHIEVER"

It's not unusual for ticket holders to be accosted as they arrive at a Pitch Shifter concert by protesters. In fact at a recent show, fans were handed flyers explaining how the band's music destroys the innocent minds of young children. "Yeah, our music perverts the normal course of society," laughs frontman and main songwriter, J.S. Clayden. "Can you imagine that?" The second single *Under Achiever* from the England-based quartet's latest effort **Infotainment?** only reinforces their brand of dark humor and sarcasm by driving the spikes into the coffin just "a little bit deeper."

Underachiever is about how subtle "population control" has become, 'society herding' as I like to call it," continues Clayden. "It's about how we are sold; unattainable images by adverts, sold the idea that 'progress' will save us—sold us the idea that there is something to be gained by 'social climbing,' sold the idea that we really do make our own choices."

Our second pick, *Battle* by Overkill carries on in their decade-long tradition of anger and aggression combined with emotional



madness and controlled chaos.

Frontman/vocalist Bobby "Blitz" Ellsworth explains: "While writing the melodies and lyrics, I felt drawn to the center of the fight trying to overcome the obstacles that blocked the advancement of my life. I could lose the battle as long as I didn't lose the war. It's obvious, this sure ain't no love song!"

As for the Misfits who formed in 1977, *Mars Attacks* was born out of group founder and bassist Jerry Only's avid interest in the 1964 sci-fi collector card series of the same name. The single he says was specially penned for main macabre director Tim Burton's next movie. "I've been collecting the card series for over 30 years," Only offers. "Now my son is really into it. We have fun collecting together. It's a real bonding experience. Just think how perfect this song is for Misfits— It's like Mars attacks the world and the Misfits attack the world too." The tracks is from the forthcoming Misfits album which is expected to be released at the end of the year.

UNDERACHIEVER

(Recorded by PITCH SHIFTER)

J.S. CLAYDEN

Lie to me, tell me I'm like you
Tell me I'm beautiful, tell me I'm cool

Lie to me, patronize me
Talk to me 'like that' you know like that

I can see mass redundancies in you're smile

Tell me it's perfect, ten feet high
Starve me, sedate me but feed the lie

Lie to me, patronize me

Talk to me 'like that' you know we like that

Tell me it's faultless, teflon child
Tell me there's nothing wrong (nothing wrong) stay press smile

Lie to me, keep patronizing me
Talk to me "like that" you know we like that

I see mass redundancies in your smile

Lie to me, (keep, keep) lying to me
Talk to me, 'like that' you know we like that

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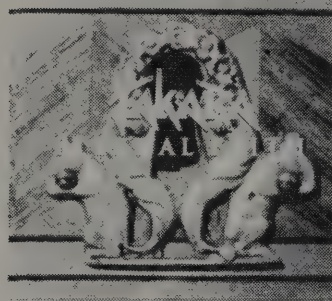
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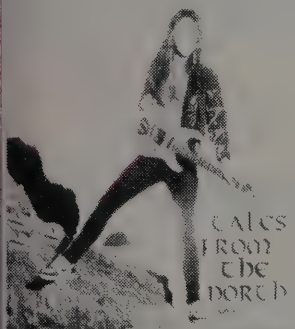
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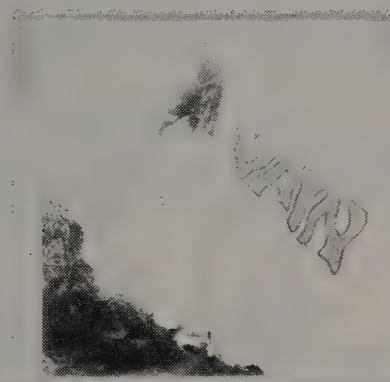
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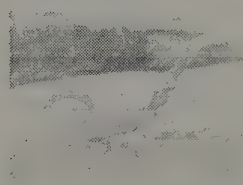
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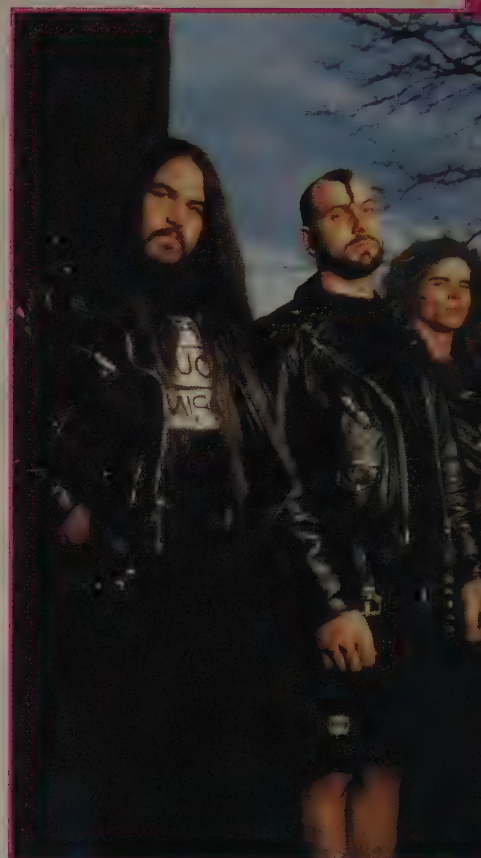
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BATTLE

(Recorded by OVERKILL)

OVERKILL

What ya gonna do
Who ya gonna screw
Play it like ya really bad
Fire

Wanna be the man
Doing everything that ya can
Play it like ya really bad
Tired
Can I interest you in nothin'
Will you buy my disease
You can take what you want
You can have what you need
Can I interest you in nothin'
Yes, I think you will be pleased
If you're lookin' for war

Open the 1-2-3
Door
Y-Y-Y

Bleedin' like a stuck pig
Play it like you're really big
Bleedin' like a stuck pig
Don't matter
No one loves ya baby now
Without savin' please
You got blood on your hands
You got dirt on your knees

**SAVE
MONEY,
SUBSCRIBE
TODAY,
DETAILS
ON
PAGE
80.**



Can I offer you salvation
Yes I think you'll agree
You're about to fail

About to fall
About to fall
About to fall
The battle
The war
Inside job, you've got a revolution
Napoleon had less rage

Self-made mob
Need an institution
needs a full-time cage
Why do you stay here
Why do you roam
Koos feed the big man
He aint going home
Disciple of Kaos

A self-made man
Disciple of Kaos
That's what I am
Disciple of Kaos
Open the 1-2-3

War
The battle
The war
What ya gonna do
Who ya gonna screw
What ya gonna do

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2664	Alice Cooper	3681	Enuff Z Nuff	6682	Motley Crue
2222	Babes In Toyland	2525	Eric Clapton	6951	My Life W/T.K. Cult
2325	Beck	3832	Everclear	6461	Nine Inch Nails
2523	Black Crowes	3981	Extreme	6471	Nirvana
2524	Black Sabbath	3241	Faith No More	6276	Oasis
7341	Bob Seger	3451	Filter	6332	Offspring
2661	Bon Jovi	3663	Foo Fighters	6723	Ozzy Osbourne
7771	Bruce Springsteen	4731	Great White	7243	Page/Plant
2872	Bush	4737	Green Day	7263	Pantera
2656	Collective Soul	4861	Guns N' Roses	7321	Pearl Jam
2871	The Cure	4921	GWAR	7441	Phish
3262	Danger Danger	4651	Hole	7462	Pink Floyd
3265	Danzig	4691	INXS	7641	Poison
6283	Dave Matthews Band	4761	Iron Maiden	7671	Porno For Pyros
7681	David Lee Roth	5224	Jackyl	7731	Presidents of the USA
2691	David Bowie	5472	KISS	7745	Primus
3331	Def Leppard	5674	KORN	1832	Queensryche
3371	Depeche Mode	5484	Live	7363	R.E.M.
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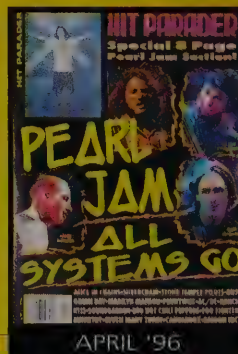
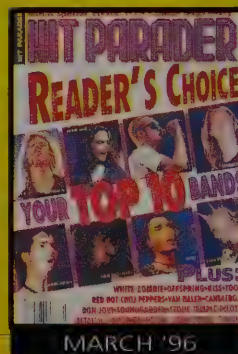
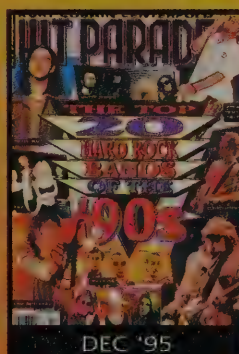
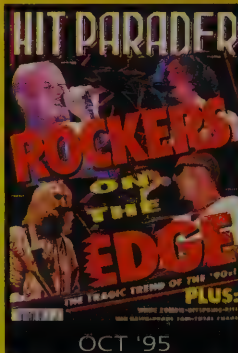
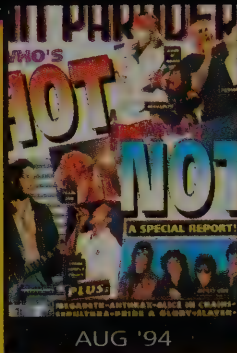
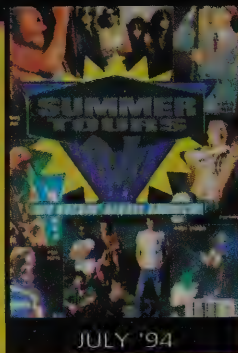
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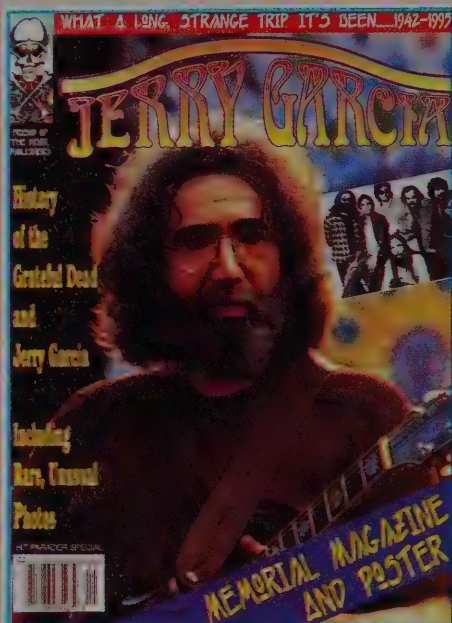
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MARS ATTACK

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MISFITS

Their eyes for many centuries
Peered in from space
Sincere the hops, their wise believed
They could teach our race
But yet on Mars, a darker side
Like all things that God made
Their tribe of war, would heed them not
"Earth they must invade"

See: The fire in the skies
See: Them devastate he land
Mars attacks: the warlord chief commands

See: The fire in the skies
See: Them devastate the land
Mars attacks: the warlord chief commands

See: The humane fight and die
See: Our planet laid to waste
Mars Attacks: Monsters invade the earth from space

It was then in our darkest hour
When everything seemed lost
The hearts of men would not concede
No matter what the coast

They forged a sword of sound and steel
Upon the Martian doors
The voices of God would thunder there
and "Mars would be no more!"

See: the Martian cities fall
See: The death of the warrior tribe
"Mars Attacks" now their planet won't survive

See: Their world turn into ash

See: The terror on their face
"Mars Explodes" cast out a rubble into space

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HOPKINS

(Recorded by CATHEDRAL)

LEE DORRIAN

She rides to the sabbath
Veiled under silver light
To make love to the devil
Necromaniacs of nyte
Within the mystic forest
She sets your world alight
Her coven conjure the demons
Herald the sacrifice yeah

Lucifera Vampirella
She bares the mark of he devil

Queen of the witches
Her kingdom is your hell
Black masses in the covent
Priests under her spell
The crops have withered
The sky bends upside down
Her name is Lucifera
The mutant preachers yell

My name is Hopkins
I'm the witchfinder general
My impotence decieves me
Your beauty turns me pale
Winds haunt the village
Satan's ghost awakes
The world falls into darkness
As she melts at the stake

Mathew Hopkins witchfinder general
Your soul condemned to hell

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GEARING UP

TECH TALK

BY ROB ANDREWS

Over the last decade, Zakk Wylde has built up quite a reputation for himself. As the long-time axe master for the legendary Ozzy Osbourne, this New Jersey native helped create the quintessential sound and style of '80s "metal guitar". More recently, his work with his own band, *Pride & Glory*, proved that a happy marriage could exist between the superficially divergent realms of Southern-styled roots-rock and more mainstream metallic musings. And now, after bowing out—or being forced out, depending whom you ask—of Ozzy's current touring band (after recording the recent platinum disc *Ozzmosis* with The Metal Master), and surviving a short-lived and much-discussed run-in with the boys from Guns N' Roses, Wylde is back with his first true solo disc, *Book Of Shadows*, an effort that gives full reign to his multi-faceted six string skills.

ZAKK WYLDE

"This is a record that I had to grow into doing," the blond guitarist said. "It's not the kind of music you make when you're 19 years old and your world consists of driving around and having a good time. You need to feel a little pain, experience some of life's disappointments and heartaches before you're ready to play this kind of music. This is the music that I've felt in my soul for a long time that has been trying to get out. It's different than anything I've done before—and it's the best music I've ever created."

"When I'm playing guitar with my amps cranked, I'm in heaven."

From the haunting intro for *Sold My Soul* to the raw energy that characterizes *Between Heaven And Hell*, the music contained on *Book Of Shadows* runs the full rock and roll gamut. Though he's made his reputation primarily as a plug-it-in and let-it-rip six string slinger, the fact is that Wylde's artistic palate encompasses virtually every musical style under the sun. But no matter which direction he may choose to explore, the rugged sound of his customized Gibson Les Paul guitar continues to ring true, adding a fiercely tremeloed passion to each of Wylde's compositions. In addition, Zakk's vocal style has come a long way, now serving as the perfect raspy, emotive foil for his burning guitar runs. When you combine his superlative six string work with his fast-improving vocals and song-writing skills, it's no surprise that *Book*

Zakk Wylde with his customized Gibson.

Of Shadows may well serve to shoot Wylde into the solo stratosphere.

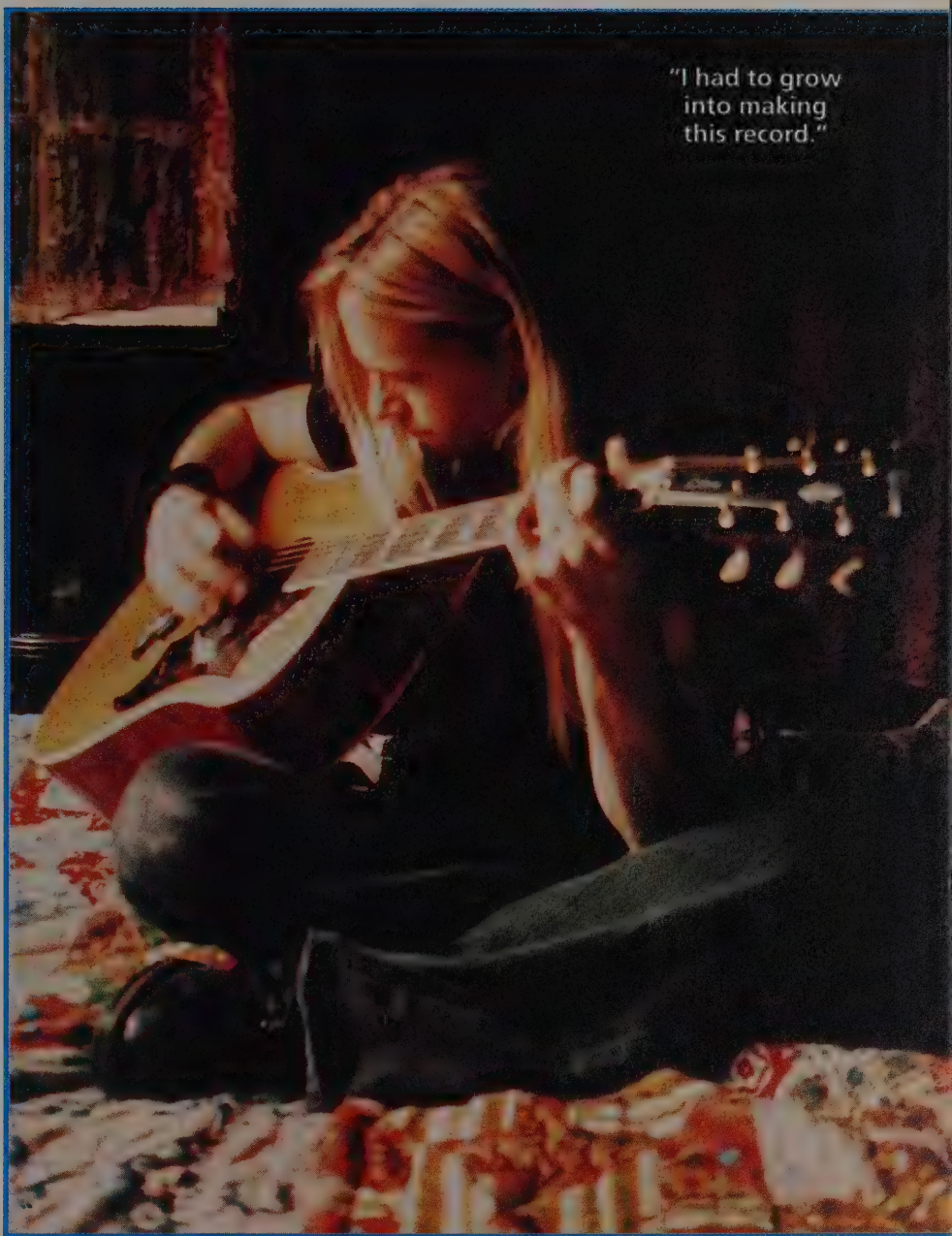
"I get so much pleasure from so many different kinds of music," he said. "When I'm playing guitar with the amps cranked, I'm in heaven. And when I'm sitting in a room alone, playing a piano, I love that too. I tend to reflect my environment. When I'm standing there with a big Marshall stack behind me, I tend to write different songs than when I'm working with an acoustic guitar or a piano. It's all part of what I love to do."

For a guy still only 28 years old, Wylde has certainly seen and done a lot. From the day he took his first piano lesson at the age of 12, to the moment just seven years later when a mutual friend advised him to try out for the vacant guitar slot in Ozzy's band, Zakk's life has been a magical mixture of musical whirlwind and rock and roll fantasy. While he admits he "wouldn't change a thing" about his nine-year stint with the Ozz, he also quickly states that he's now quite content to be on his own. A flood of rumors followed Wylde's quick departure from the Osbourne touring ensemble last year, many indicating that Zakk's wild-man lifestyle just didn't sit that well with the "still-in-recovery" Osbourne. Yet, despite their less-than-perfect parting, Wylde states that he'd return to Ozzy wherever and whenever the mercurial metal maven needs him.

"I probably would still be out on the road with Ozzy right now if things had gone according to plan," he said. "After finishing the **Ozzmosis** album I kind of figured I'd be asked to stay around. But I think Ozzy had other ideas. He never came right out and told me why he wanted to try someone else; I think it was because he sincerely wanted me to try to make it on my own. But I have heard that my drinking bothered him—and his wife Sharon as well. I understand that."

Another hot rumor of recent vintage had Wylde shucking his solo status in order to join Guns N' Roses. The rock wires were burning late last year with stories indicating that a series of all-night jam sessions featuring Zakk, Axl and Slash led to a loose partnership being formed between this unlikely trio. But things on the G N' R front quickly began to fall apart when Zakk's larger-than-life personality began to rub the always unpredictable Axl the wrong way. It further eroded when guitar bud Slash indicated that he intended to play virtually all the guitar parts on the next Guns N' Roses album—when and if it's ever completed. Suddenly Wylde went from believing that guitar slot with the Top Gunners was his, to being a guy without a gig.

"It all turned out for the best because it allowed me to proceed directly with



"I had to grow into making this record."

Book Of Shadows," he said. "But it was kind of disappointing because I had gone from leaving Ozzy to being teased by Guns N' Roses. It kind of shook me up a little bit. But I have a very resilient personality. I tend not to dwell on things like that for too long. A few days later I began writing for this album in earnest, so things definitely worked out for me in the end. But I still enjoy those guys—just as I still enjoy Ozzy. I like the freedom to play with various people then move on. Maybe that makes me look like a guitar-for-hire to some people. But I can live with that. I know what the *real* truth is."

Of course, there's also a great deal more safety working within the platinum-coated confines of a Guns N' Roses or Ozzy than trying to make it on your own. Wylde admits that he was a bit unnerved when his debut album with Pride & Glory failed to set any sales

records upon its release two years ago. It opened his eyes to the fact that not every project he was going to touch was instantly guaranteed to succeed. For a guy who had only known chart-topping success during his career as a well-paid, well-respected and well-known sideman, that experience toughened him up and prepared him for the recording of his latest effort.

"I thought the Pride & Glory album was gonna do great," he said. "I didn't necessarily expect it to go platinum, but I expected it to do well. The fact is that it didn't do that well; it didn't do badly, but it didn't do what I expected or the people at the label expected. That made me realize that I really had to work hard to make people know who I was apart from Ozzy. I think that with this album, I've taken a big step towards making that happen."

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

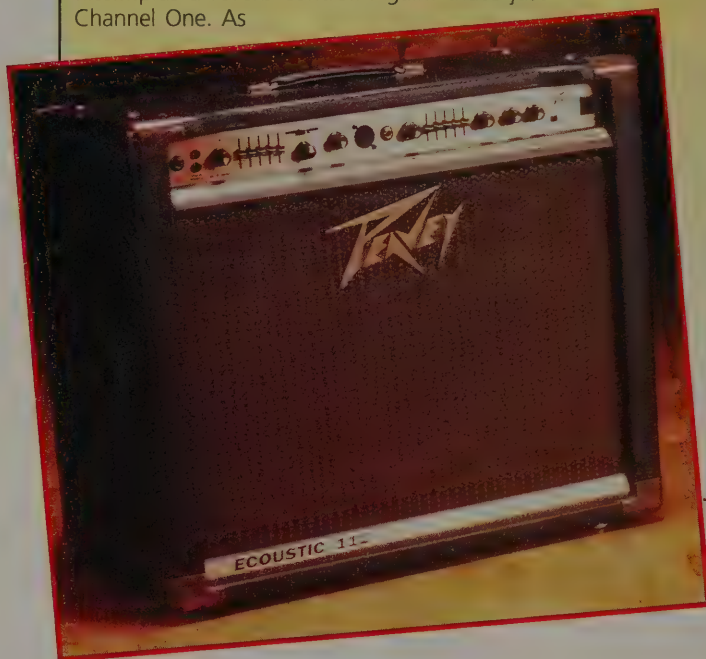
Peavey's new *Ecoustic 112* is a combo amp specifically designed for acoustic guitars — "Ecoustic," get it? The 112 has a unique set of features that cover the wide range of demands faced by acoustic guitar players these days: live performance in small or large rooms, or arenas, as well as studio work in any number of styles.

Just how feature-packed is it? The *Ecoustic 112* has two independent channels, with Channel One featuring a quarter-inch instrument input, level control, active/passive switch for piezo or magnetic pickups, phase-reverse switch, 5-band graphic EQ, acoustic feedback reduction control with +/- 15 dB boost or cut with exclusive adjustable sliding notch filter...plus a reverb control. Again: that's just Channel One. As

for Channel Two, it has a low-Z XLR mic input, high-Z quarter-inch input, level control, 5-band graphic EQ, and reverb. The master section has reverb and presence controls, and on the rear panel you'll find an XLR direct-out with pre-EQ/post-EQ switch for direct-to-board live and studio applications, pre-amp output, power amp input, mic-FX loop and instrument-FX loop send and return, and remote footswitch jack.

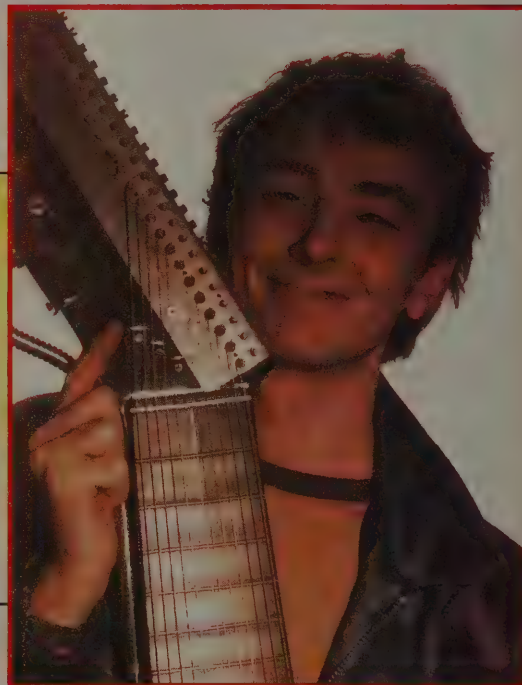
Truly, in terms of amplifying a plugged-in or miked acoustic guitar it's hard to think of what else you might need...except perhaps a tuner? Fear not, **Peavey** also has a new auto-tuner for guitars and basses, with digital technology, quartz accuracy, a condenser mic built-in for acoustic guitar tuning, a large and easily readable LCD screen, high-impact casing...and it's small enough to fit into a guitar case or gig bag.

For more info on **Peavey's** new *Ecoustic 112* amp, digital auto-tuner, and its many other guitar, bass and amplifier products — not to mention its cool new "RadialPro" drums, which we plan to cover in a future column — write: **Peavey Electronics Corp.**, 71 IA Meridian St., Meridian, MS, 39301.



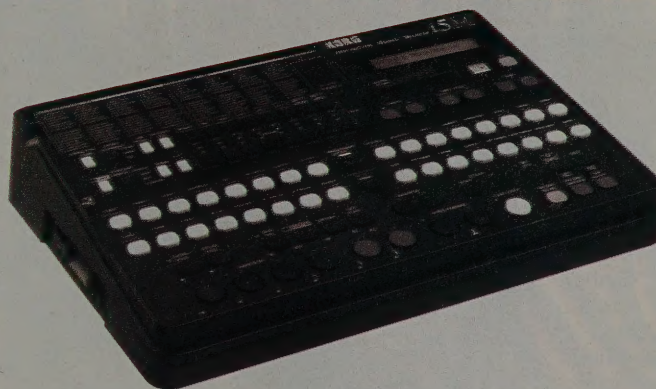
Francis Dunnery, the former Robert Plant guitarist who has recently released two critically acclaimed solo albums, has created a new invention—12 12-string cross between a guitar, a piano and a drum that Dunnery calls the *Tap Board*. "It's just something I originally came up with about six years ago," he says. "I put it aside for a few years, but then when I picked it up again, I couldn't believe how great it sounded. I play it from a guitarist's point of view, but it has many properties of a keyboard, and I know drummers will have a great time tapping away on it."

While Dunnery is yet to complete a marketing deal with a major manufacturing firm, he hopes to have his *Tap Board* commercially available by 1997. "That would be a dream-come-true," he says. "I think anyone who plays with it will fall instantly in love with it. The beauty is that you don't have to be a great musician to create wonderful sounds. But if you are a talented musician, I think the possibilities are limitless."



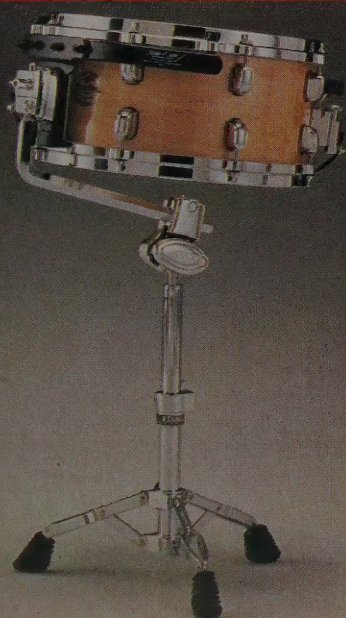
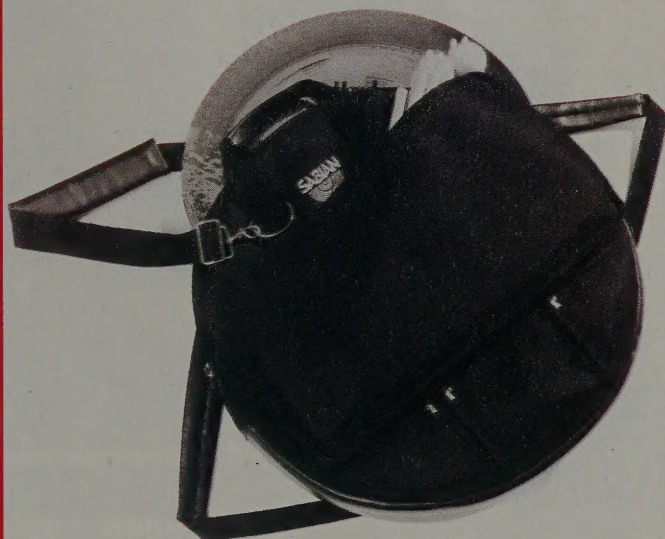


Ibanez has expanded its ATK line with the new alder-bodied, koa-topped **ATK500**, which has more defined high-end and sustain. Like the rest of the ATK line (except the **ATK100** which has a passive, dual-coil pickup), it's got a triple-coil pickup with three-band EQ and active electronics, and the ATK bridge, which can be strung through the bridge or through the body. List price for the **ATK500**: \$949.95. For more info write: **Ibanez Guitars**, Box 886, Bensalem, PA, 19020.



Korg's new iSM Interactive Music Module offers synth-users sounds generated by **Korg's** patented "AI-Squared" synthesis system, with 192 pre-recorded arrangements from pop and rock to jazz, House and Reggae, to professionally accompany any MIDI instrument. Its built-in processor has 47 digital effects, including Reverb and Chorus, as well as 16 drum programs and 384 sound programs. Arrangements can be called up at the push of a color-coded button, instant editing is possible on drum or sound programs, and real-time or individual-note recording are both possible. It's also got two MIDI in ports, so it can store accompaniment and performance data in standard MIDI format. The iSM is fully compatible with **Korg's** ih Interactive Vocal Harmony Processor, as well as optional discs from **Korg's** Sound and Program library. For more on this highly versatile unit, write: **Korg USA Inc.**, 89 Frost St., Westbury, NY, 11590.

Sabian's new "BacPac" cymbal bag is unique and innovative — especially for drummers like most of those reading this magazine, who we bet can't afford roadies — in that its specially padded shoulder strap lets you wear the bag on your back...thus centering the weight of the cymbal and freeing up your hands. It's made of wear-resistant, highdenier nylon, with metal zippers and double-strength strategic links; it can also be carried by its handle, or over the shoulder. An oversize hold-all pocket carries the largest sticks and mallets you can find; three smaller pockets hold felts, keys and accessories. There's partitions dividing the cymbals inside the bag to protect them from each other, and extra impact-resistant padding around the base to better protect cymbal edges. All in all, quite a bag — to be expected, since **Sabian** makes quite the cymbals to put in it. For more info, write: **Sabian Ltd.**, Main Street, Meductic, New Brunswick, Canada, EOH ILO.



Tama's new "Air-Ride" snare drum offers "nothing," in **Tama's** clever words: as in, nothing, especially from basket-clamp snare-stand contract, to get in the way of pure drum sound. It's keyed by **Tama's** Star-Cast mounting system, originally for tom toms — here done with a much larger and heavier L-arm, to take the harder and steadier pounding a snare drum typically receives. And it can be fitted to any manufacturer's snare drum. Check it out and see if your snare sounds different — brighter, louder, clearer. For more info write: **Tama**, Box 886, Bensalem, PA, 19020.

VIDEO VIEW

BY ANNE LEIGHTON

A year ago, *Video View* predicted that MTV had the potential to create a strong media conglomerate that one day could rival Disney. We're not sure how long it's going to take, but MTV is busy with their media plans. Currently MTV has a new home video, **MTV's Ultimate Spring Break Bash**, which features live performances from Red Hot Chili Peppers, Soul Asylum, Bush, plus that "crazy" actress Alicia Silverstone. (\$14.98/Sony Music Video).

MTV is also planning to launch another channel. MTV2 is the working name if an all-music channel they're hoping to get on the air before the year's end. Many moons ago, MTV was thinking of splitting itself up into three different channels, but they nixed the idea, supposedly because cable systems only had room for so many channels. Two years ago when forces at Warner, Sony and other giant music corporations began planning their own all-music channel, MTV filed suit, accusing them of conflict of interest. Thus work on the new channel ceased. Still *Video View* wonders if MTV2 will behave itself and program metal and hard rock.

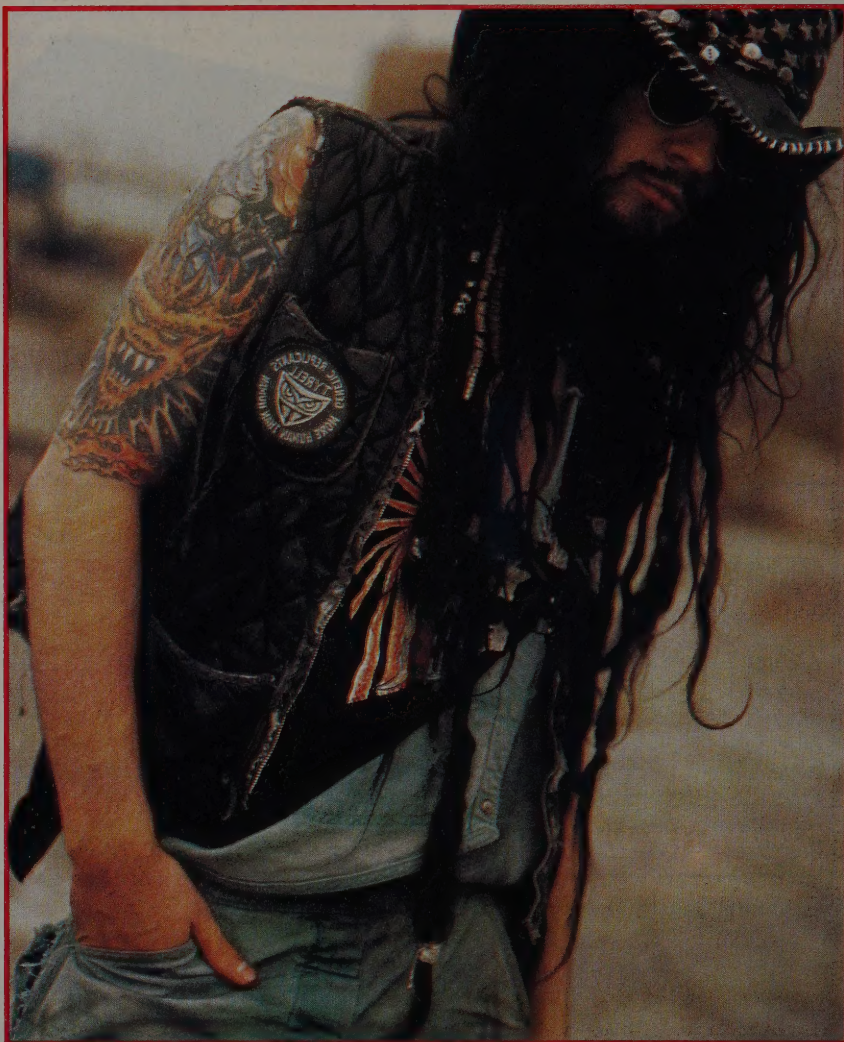
In fact, *Video View* also wonders about MTV's interest in the record/CD business. The channel makes a percentage of sales for every Unplugged album (from Kiss to Eric Clapton) recorded on the **Unplugged** show. Even so, their latest release, **Buzz Bin Volume 1** featuring Blind Melon, Bush, Danzig, Filter, White Zombie and Stone Temple Pilots, is for a good cause—to raise funds for AIDS research.

The computer world is definitely getting interesting these days. **NetSpew Website** (<http://www.ypn.com/music>) has been a great internet information provider, detailing over 300 online hotspots for all kinds of music fans. It is now available as an enhanced CD (\$10/Atlantic). PG Music Inc. has lots of software for folks who want to develop their skills as musicians. In addition to having many piano and guitar instructional disc, they've now released a product called **Band In A Box** which you can program to play automatic

accompaniment. This is available for both Windows and Macintosh formats (\$588/1-800-268-6272).

There are lots of ways musicians can find work and promote themselves online. But it is not the only way to get ahead in your career. Still, *Video View* recommends **The Music Biz Network**, a chat room that online industry-ites present on Tuesday and Thursday nights from 11:00 east time on AOL. Top publishers, producers, writers, radio programmers, publicists, plus fledgling talents, and even signed artists

Online marketing is useful for any campaign, but it is not an end-all/be-all. Less than 20% of all American households are online. There is a high concentration of media folks online, because the Internet has great research sources, and consumers check folders, too. But, having an online site or service doesn't necessarily make you money. Major companies such as H&R Block has found ten reasons to sell its shares on Compuserve, and Sears sold its interest in Prodigy because the



Rob Zombie: Buzz bin blaster.

including Bush's Gavin Rossdale and Melissa Etheridge have visited the room.

Also recommended is **Taxi**, a match-making and marketing service geared to aid unsigned artists who are willing to plunk out \$299 a year in order to find out which record company might be looking for a new band. **Taxi** promised to channel your music to record biz suits. For more information call 1-800-458-2111. **Virtual Spotlight** is a link service for unsigned bands, find it on the web at <http://scsi-inc.com/ds/tvms/>.

famous catalog company doesn't foresee recouping its \$500 million investment made over the last 10 years. At a recent meeting of the Internet and Electronic Commerce Conference and Exposition, Microsoft owner Bill Gates warned cyber-believers not to take stock in cybershopping, "It won't be popular until it's interactive as shopping at a real store." Face it, when you go to a store, there's nothing like holding a piece of merchandise in your hand and looking at it in order to judge its quality.

music from the miramax / dimension film

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